

BENNETT, MICROCROCK, KUBRICK, CRONIN, WHITE, BIRNBAUM, EMERY, HEWITT \$6.95

cinema papers

NUMBER 134
JUNE 1999



**RED
HOT**

AUSTRALIA AT CANNES

rising sun pictures



“We have a good
effect
on people”

Our Recent Film

Whispered Secret
Main Street
Simple People
Celine

Credits

Individual Magic
The Quiet Room
Diana and Me
since Me to My Song
Jeffy Marshall to Not an Alien
Driven Crazy
20,000 Leagues Under the Sea

Being good for a simple effect, the first film. We make, and understand the film-making process. Our effects developer is a multi award-winning feature film cinematographer. We know that technology does not drive film making, people do. Visual effects are no different. Come add great art people. We'd like to see the results for yourself.

Having fun making. Great effects. Great people. Ask for a reference to see the results for yourself.

41 East Street Scrimington
Northampton NN2 2 4000 0000
Telephone: 01602 4000 0000
Cinema: 01602 4000 0000
Email: info@rsp.com.au
www.rising-sun.com.au

For further information or a show reel please contact Tony Clark, Neil or Gail Clark.

rising sun pictures

contents

CINEMA PAPERS • JUNE 1999

NUMBER 139

INSIGHTS

inbits 2

comment 8

BILL GARDNER opens the book film variety on the small screen.

obituary 10

MARTIN AMUNDSON remembers the late Joan Long.

interview 39

PLUS: *Redball*, the General, *Opening Jack*, *Prison: The Film*, *Brooks*, *Dead Men on a Plane*, *in America*, *The Rules*, *David Lee*, *A Prayer*, *High Concept*, *The Scorpion*, *in Film*, *Golden*, *of*, *Belmont*, *James*, *The*, *Shapiro*, *Psychopaths*.



technicalities 49

BARBARA WHITE looks at DVD editions. **TEAR COPIERS** reviews script photocopying software.



introduction 59

dirty dozen 64

FOCUS



Erskineville Kings

Reunited brothers remake their winning recipe. ALAN SMITH talks to Alan White about his directorial feature debut.

107

In a Savage Land

Bill Bennett discusses anti-apartheid, sexuality and filmmaking with ANDREW L. UNGER.

118

Another World

Emma Kate Crispin explores Sydney's mix of regeneration and adaptation as her new feature *Strange Planet*. TIM HARTLEY

121

Strange Fits of Passion

Melbourne filmmaker Eliza McCulloch and Cory Weiden chat with MARK SMITH about their all-recounting feature.

142

Duplicating Psycho

Revealing *Psycho* may be the most interesting of the wheel. RICHARD FRANKS BY

150



SIGHT UNSEEN

Robert's final film goes PG-13 that promises to be controversial. Is it more of the same from the master of cooling cinema? JACQUARD COMPTON

159

"CONFRONTING... CONTROVERSIAL... COMPELLING..."

Harder than the screen like the cinematic portrayal of some angry men between two men and their fathers."

REDACTED BY JONATHAN AND JONAS

REDBALL
JOHN
BRUMPTON

redball 15

your touch at work... and play

a film by
JON HEWITT

STARTS @ PALACE CINEMAS APRIL 29 (MELB/STO), MAY 13 (ADELAIDE)

WIST



ACT LOCAL/THINK GLOBAL

VISUAL EFFECTS SERVICES
for the
AUSTRALIAN FILM INDUSTRY

NOW LOCATED AT
FOX STUDIOS AUSTRALIA

ROSE TROTT
DIRECTOR JANE CAMPION

MR. INTERIOR 1
DUMB AND DUMPER

WALL, BOY IN THE WOODS
LITTLE NICKEL AND DIME

SCARLETT JOHANSSON

MR. JACKSON
GOLDEN EYE

WILLIAM SHARP
THE 11th HOUR

AND
THE

PEOPLE
JACKIE KERR



LOCKDOWN
DIRECTOR JOHN WARR

ROCKY HORROR
DIRECTOR GARY BARBER

THE MATHS
DIRECTOR ANDREW ROBERTSON

THE 11th HOUR
DIRECTOR THOMAS MALLIN

AnimalLOGIC
FILM

Fox Studios Australia, Driver Ave, Moore Park NSW 1001 Ph 61 2 9593 4500 Fx 61 25683 4500

FRAMEWORKS

1st in
non-linear
in **AUSTRALIA**



UNIT 4, 68 LILYFIELD RD, ROZELLE, NSW, 2039
TEL (61) 2 9555 4577 FAX (61) 2 9555 4399
EMAIL frameworks@ozemail.com.au

inbits

incentive, the fellow looks bright for the new position. **Allen Samfield** will provide 30 departments of digital effects and design house **Artisan Labs** and **Travis Smith** will be attached to **Bliss Central** film services.

**AUSTRALIAN CONTENT, THE LATEST
BEST-SELLING**

The Australian Broadcasters' Association has replied to its own Australian content rules, much to the dismay of many industry companies. From the safety and the Association's content information, it has been replied within, New Zealand, Australia's content rules, which three times have been replied to. The Association's reply may lead to "commercial broadcasters to reply to content by the New Zealand rules to meet the of ABB imposed Australian content targets." The reply is a (small) list of ingredients, including the Media Entertainment & Arts Alliance (MEAA), Australian Children's Television Foundation (ACTF), Screen Producers Association of Australia (SPPA), Australian Screen Directors Association (ASDA) and the Australian Writers' Guild, which all believe that submissions made by industry and Government. They say that the ABB's claim is based on evidence in New Zealand only. They also question whether levels of Australian content

have been ignored, along with a number of proposals that would have prevented the displacement of Pacifican drums through the dumping of cheap subsidised New Zealand salmon.

ACKNOWLEDGMENT

ScreenWest, WA's film and television funding and development agency, has formed a partnership with UK production company **Granada Media**. Granada and ScreenWest will contribute up to \$4 million each to the project, named **Granada in West**, over the next five years, and will increase creative and production opportunities in the Western Australia

1000-0000/04/0000-0000\$10.00/0

These premises are at it again last year, and paying no attention to the fact that it was an unnecessary issue, they plugged straight into Ryan's article "President Ford Is Present" (*Examiner* August 26, 1976, January 1979, 1978) and altered the footnote concerning James Dooley. It was in fact the US version of the film, produced by Phil Sankari in 1975, that M. Ryan was referring to, and not the British 1973 version, directed by David Lucas, as reported.

1000

Joining the flood of copyright and
patent lawsuits is screen
writers and producer Martin



Admiral, who replaces former **Falco** officer **Ray** (resignation from the Board at the last board meeting). **Admiral** has previously been the president of the **Australian Nursing Community** (**ANU**) and has worked as a second producer, songwriter, guitar player and composer.

Dillon has appointed the apparel giant's former **McAuland** as the company's new General Manager. McAuland previously held the position of Capital Effects Producer with Dillon, and joined the company while working on *Eliza Fagan: Girl City* last season.

and November, the Australian Film Institute (AFI) unanimously appointed board member **Beau Lawrence** as the new chairman of the AFI board. Lawrence, a writer and director, replaces former chair **Bob Whelan** after serving in that role for four years. Lawrence has also served as the literary director of the *William Shatner* The Australian Screen Directors Association, and the Commercial Television Production Board.

The American Film Commission has announced that *Die Hard* Executive, **Colin Kaskas**, has not renewed his contract and will be leaving the organization at the end of this year. Stu will be pursuing new challenges and opportunities.

Beyond Films has appointed James Stokes as Vice President of Sales & Co. production. He will be based in Beyond's Los Angeles office. Stokes has most recently served as Vice President of Sales at Raystone Pictures in Hollywood.

After Queen Sreenivas's marital troubles, assistant director Pooja Sreenivas has announced his departure. Srikanth has been involved with Queen Sreenivas for two years, and has been

the World Cinema Film Festival grew phenomenally — this year alone saw a 40% increase in ticket sales — to the point where it has become one of the largest and most comprehensive film festivals in the country.

Canada Media, along with its partnership with ScreenWest, has announced the opening of a new and its international distribution division based in Australia. Canada Media recently acquired *Artist Services*, and has appointed Chief Executive Peter Bellamy as Managing Director of Canada Media International Australia.

PRINTED BY THE UNIVERSITY OF CHICAGO PRESS

A number of new Australian films have been seen at this national film festival since its inception. Among the Australian film festival in January were the feature films, *Just Harold*, directed by Roger Jordan, starring David Lodge and Bryan Brown; and John Curran's *Prison*, starring Peter Fontana and Keith Harkin along with the short film *Two Cops and a Dog*, directed by Keith Simpson starring Claudia Karvan and Ricki Lake.

Showing its muscle at the Rotterdam **Wolven Festival** earlier this year, *Paul Hoen* helms his *Three Artists* (also known as *Three Men on a Boat*) starring **Francis Huet**, **Georges**, after being won of both Montreal and Edmonton film festivals. Also at Rotterdam was *French Air*, directed by first timer **Nail Black** and starring **Radley Garmar**. Director of Photography **Danilo Padellaro** won, recently completed the **Beast** (Black Cinema) early prize at the **Kermesdag** Festival film cinematography at **Poland**. But his work on *AFIR* student film *Good Bye*, directed by **Van Steen-** and short film **Andrew** **Andrew** first film *Law* Awarding *Spontaneous* (the **Radley Film Festival**) in February, where it won the **Tasud Award** for the best film and *Shooting* short film.



one passion.

film.

Creators of "document nation" bring together feature film & documentary. www.pain.net

Exhibitions, international tours, contact info, copyright, show the rights, buy tickets at zealot.com

every body has 240 minutes. phone 614.551.1551 fax 614.551.1551 email info@zealot.com

ZEALOT

Movie Lovers

By Bill Collins

You listen from inside rattling trains in your life when you speak with someone who is not a reader.

This is a thought from C.S. Lewis, and I couldn't agree more. Let's apply it to some thoughts on movies and movie lovers. You realize how much movies mean to you when you speak with someone who isn't particularly or even in serious, whose movie experiences are confined to the road past to what is now, instantaneously the best, usually the best movie and most-up-to-the-minute promised.

In a recent article in *Light and Sound* (October 1998), Camille Paglia made a point of the using comment's about her recent book for the *NY Times* Charles series. Her contribution is a stimulating study of Alfred Hitchcock's *The Birds* (1963). I was particularly taken with his paragraph:

To say film criticism I take the position of that fan. I look at film from the point of view of appreciation. I believe after the critic's function is open the work's function to the audience, not to discuss the work, to attack it, or find all the movies, to see or to become a movie.

The position of the fan? I am on the side of the audience or readers with their sometimes complicated questions. Why would I see the film? Will I enjoy it? What makes it so special, so interesting, so attractive, so important? What has the movie got for me? What can I expect? Is this something I should know about the film or to see just matter of its production which may make it more enjoyable, more stimulating?

As a person who has been generating films as television major on one hand, as well as writing about them and being a presenter — for more than 20 years — I am on the side of the open discussion which has addressed.

I have myself as a movie explorer as well as a presenter with scores of articles and information not readily available. I am often by a frequent reader. There is probably something else if you can find it.

Quite recently I heard that Martin Scorsese a wonderful film of *Black Swan* (The Age of Innocence).



Black Swan was not the first adaptation of that novel. A friend at Los Angeles said one of the first was in 1934, produced by RKO. The director was Philip Munk. It was the first film to be directed, the second was *Black Swan* (1935), also at RKO, with Katharine Hepburn and Charles Boyer. Philip Munk was a playwright and producer as well as one of the founders of the Theatre Guild. The leading players in *The Age of Innocence* (1993) are Irene Jacob, John Turturro, David Wood, Julie Hagerty, Laura Hope Crews and Helen Mirren. Julia is a founder of the Theatre Guild.

As you may well think, there's a far greater film world than I am in "important" as the admirable Seattle *Seattle Times*. I was asked to see it. Yes, some movie lovers — I don't see I really wonder about the quality of the intensity of some movie lovers' appreciation.

I mentioned that I had seen the 1934 film to movie critic who said nothing at all. She started talking about something else. I mentioned the film to another critic. He made no comment, was silent for a few seconds, then launched into a review of what

he'd been doing lately. Reading, I thought both would have been in good luck by their lack of interest.

Why do some movie lovers not recommend films? Why do they not take notice of the editor? Why?

I have such a problem with some movie and editors. They always seem to say something other than the movie you recommend or would like to share with them. They do not know as much about the movies as I do. They probably do not read much about films. They only know what they see in the movies or read about in newspapers. They do not read film magazines, not even the truly commercial, professional magazines you can purchase at a kiosk.

I do believe that most people's interest in movies are about on the lot, the public, and the media. They are not movie explorers. The movies they love are the movies they



know. They do not love movies. They are a different. I know a lady who has built up a collection of movies on videotape — but she only collects movies she has seen before. She tends to see only movies she has previously viewed.

Some of us are happy watching new experiences. For instance, do you



You can forget about commercial television. They don't cater for movie-lovers anymore; they used to when the television set was virtually a movie museum. Commercial television is a selling business more than it is an entertainment business

rehearse: *Five Weeks in a Padded Room* (1934) with Edward G. Robinson, Preston Foster and Virginia Osborne and *Head Light* (1934), from a play by Leon Adams and George Abbott, a possible inspiration from Robert E. Sherwood's *The Petrified Forest* (1936), with Alice MacMahon, Ann O'Donnell, Preston Foster

Edgar Selwyn's *Blue Hour* (1935), an elaborate drama from a play by Raymond Lionheart and 'S. K. Lioness, climaxed by an air-raid over New York in 1934, featuring Doris Maynard, Irene Stearns and Philip's Holmes (Bolted in World War II as a bit of character in the play)

Edward Berglund's *Free And Easy* (1935), Barker Karpis's final battle, also a brilliant musical set in the Metro-Goldwyn-Mayer studio in Culver City, with Anita Page, Robert Mont, gamine, Thelma Frigates, and appearances by Fred Astaire (as a bit of a role), Karl Danz, William Hopper and Jack Carson, among others

Peter Dudley's *Hotel Berlin* (1934),

a potent allegorical tale from a novel by Vicki Baum (written at around 1930) set in a hotel in Berlin early in 1930, featuring Raymond Massey, Andrew King, Peter Emerson, Ruth Krueger, Helmut Gerner, Peter Gray and an exciting civil delivering scene, moodily and magnificently melodramatic. Gregory Kalloff and Otto Brower's *Sins of Men* (1934) an unforgettable drama from Joseph Roth's novel, job featuring Louis L'Amour, Allen Jenkins and, of his movie debut, Don Ameche in a dual role

Samuel Fuller's outstanding *Phobia* (On South Street (1934)), in which Peter, Richard Widmark, Thelma Ritter and Richard Wiley

Charles Victor's understated *The Lovers of Carmen* (1934) with Rita Hayworth, Glenn Ford and Victor Jory, as well as his *The Desperate* (1934), Columbia Pictures' first Technicolor film with Randolph Scott, Glenn Ford, Clara Trevor and Evelyn Keyes. And Louis in *Entertainment* (1934), from the

once-famous play by Reginald Denham and Edward Perry, starring Richard George Burns, with music by David Tenny, featuring the Lyones, Louis Hayward, Isabel Bloom (Coe Landreth), Evelyn Keyes and Edith Barrett

The last five are vintage movies which I have managed to acquire for presentation on my 18" Movies Channel on Foxtel. They are the tip of the movie iceberg. There are more, many more, to come — and I guess lovers are keen to explore the wonders of media, the more fascinating are the images from olden

There are so many interesting movies — and so many of them could disappear forever if we don't do something about it. Let us give thanks to Ted Turner for making as much of the Metro-Goldwyn-Mayer, Warner Bros. and RKO Radio Pictures available for color television and set selective screening. And let us learn more from the Twentieth Century-Fox library and the House of other studios. Don't you?

check the movie which are not being played, mostly in ABC TV, after mid night? Or do you hope that television will show movies you know already or ones with your favourite stars?

Now I am sure we all have our favorites, our predictions and our hang-ups but are invisible for change and new experiences. The movies of 1934 are a peek into the use of the cable television channels. Now can forget about commercial television. They don't cater for movie-lovers anymore they used to when the television set was virtually a movie museum. Commercial television is a selling business more than it is an entertainment business and it can no longer have cinema

Thanks to cable television I have been able to catch up with some missing movies. I sometimes think that there are more interesting, provocative and expert movies than there are bad ones. Here are a few of them:

William A. Wellman's *Midnight Mary* (1933) with Lucretia Young and Richard Lane, for Carter's (1934) with Mary Astor, David Manners, Ralph Tealby and, in the supporting cast, James Cagney and Jean Harlow.

Morgan's two of probably many more neglected masterpieces in



Joan Long. AM 1925-1999

by Martha Ainsworth

As a figure within the Australian film industry, Joan Long inhabited two worlds. An eminent film producer and writer, she was widely recognised for many accomplishments and her years of dedication service to the industry. But Joan was also—an equally vital figure in film status and generation—a mother. And as a mother who never forgot the struggles and the pleasures of being an actor, a producer, filmmaker and female, she was very much part of another sphere which most of a producer is not, and where she was particularly cherished. The striking combination of feminism and femininity which Joan revealed to other women in this film second world was wonderfully evoked in her funeral by her friend and colleague, Jenny Cockington.

Jenny has kindly agreed to Christine Hogan present these more personal memories. But for those who need to be reminded of Joan Long's more traditional biographies, she was born Joan Dorothy Bourke in rural Victoria, one of five children. In a Methodist minister and his wife. An Honours graduate in the history from Melbourne University, she joined the film unit of the Department of Information (DOI) new film Australia, just after World War II. Beginning as a secretary, she determined to have a more active production role. From this time, Joan participated in the emerging film culture that gave birth to the Sydney Film Festival, began her writing career and was eventually offered to direct.

With Joan's marriage to the journalist and writer Martin Long came the collections of motherhood: two daughters, a daughter and a son. However, as soon as she could, Joan returned to work at the DOI by then known as the Commonwealth Film Unit. Her family collections kept her close to home and she concentrated on scriptwriting. Then, as her children grew older, she began to participate in a variety of ways in activities that culminated in what became known as the Australian Film Renaissance of the early 1970s.

In a period in which Australian filmmakers were searching for local topics, Joan worked with Alan Anderson on *The Pictures That Moved Us* (1971), one of the first histories of early Australian cinema. This was followed by a sequel, *The Pictures That Moved Us* (1973), which she directed herself. With her husband, she turned her interest into a book, *The Pictures That Moved Us: A Picture History Of The Australian Cinema 1910-1990* (ed. of her scripts for Anthony Buckley's *Sound, Sense and Senses* (1991), and the award-winning *Pictures That Moved Us* (1991) directed by Chris McCulloch. All towards recognition after decades and to her greater prominence in industry circles and campaigns.

Joan's dedication infused all that she did. Amongst the organisations to which she donated her time and

also counsel were the Australian Women's Guild (1951-1959), the Australian Film Council (1960-1970) and the Committee of the Screen Production Association, having been a founding member of its predecessor, the Independent Feature Film Producers' Association. She also served on the interim Council of Australian Film Commission, and the Council of the Australian Film and Television School. Her lifelong interest in film history and film culture culminated in her thirty years of recording film and its long and her involvement with the Sydney Film Festival, where she served as liaison on the Publicity Committee & History Committee. She was part of the film *Pictures That Moved Us* project at the early office, the Filmakers Dual History Group from 1971 until the present time and she was in final two weeks of her career filmmaker for *Common Papers*.

As a historian, Joan had direct knowledge of the way in which our historically important films and documents have disappeared and campaigned vigorously for a National Film & Sound Archive, serving as Chair on its first interim Council, and producing the impressive policy document *One in Our Hands* which gave a comprehensive analysis of the task ahead. The political campaign which she per-

peted in an too numerous to mention, although she was particularly proud of having been one of the few women to give evidence at the 1971 Parli (House) inquiry into the industry.

One of Joan's most important work's accomplishments was with her other collaborator, film composer, Anthony Buckley. After working with him on *Castle* (1971), for which she wrote the script, Joan made the decision to become the producer of her next script, *The Picture Show Man* (1973), a fictionalised venture into Australian film history. She then co-produced *Picture Show Man* (1973) with co-producer Margaret Kelly and producer, Allen Orr (ed.), written and directed by Sophie Hedberg. In 1974 she produced David Williamson's *Diminished City* (1974), based on David Williamson's play. On these films Joan was an active and creative producer, working closely with screenwriters, negotiating details and supervising production.

At the time of her death, Joan was collaborating again with Anthony Buckley to make production feasible for her new script about the McGarrah Sisters, who made successful Australian film in the 1920s and were a great inspiration for Joan. Her portrait of Director President McGarrah reflected not only a personal and political understanding of his



ERSKINEVILLE

KINGS

Erskineville Kings is an emotive and evocative first feature that imparts the story of two brothers: Barky (Marty Dennis) and Wace (Hugh Jackman). Barky, who left home two years earlier to escape their drunken and abusive father, has returned, somewhat reluctantly for his funeral. Reunited, the brothers become aware of the anger and resentment that has built between them. The resultant conflict is played out amidst post-tables beer and mates at Kings Hotel, located in the decayed, post-industrial landscape of Erskineville. Director Alan White has constructed a film that is uniquely Australian, distinctly human, and intensely emotional. He took time-out in Los Angeles to talk with Mark Smith in Melbourne.

YOU COULD HAVE ASSUMED THAT AS COMEDIAN "Peachy," a play entitled direct big comedians and screenwriters. But being and the short 40 mins. first by around 1990, I started being in a lot of the States. The good, when comedy is not working through - I'd standstill across to the to - was interested in getting quite serious stuff going that I more to see long in Australia but there was I figured that was a good idea. I'm only when I told that. List of interest while making commercials, was just my most me writing to the playing in comedy, which I did up to 1990, when I decided, "Good if things go to get a little more, it'd better give the rest a away!" That's how I worked and how I worked a year later. It was kind of following my nose.

It'd have seemed a couple of more action based comedy scripts here, as cinema? I said I wanted to do but there were simply these opportunities for a long stretch of their time.

COMING INTO THE MOVIE, THEY WERE WITH A SCREENPLAY "AUSMAGNATISM".

Because I really don't want to know to make a film, I would have preferred to have the play in Australia but it was difficult for a comedy that director to be taken nationally. I was moving purely because it was money, I could get the money for the film, I'd be interested, and it'd be easy to tell Australian stories.

The other thing is that I enjoyed how people that met me in Australia and they were incredible. Director (Peter Jackson, 1990) jokes. The advantages of People (Gordon of the Oceanographer Direct, 1990) jokes or Shine (Good Rider, 1990) is that the script is written that it's a whole culture is defined by myself (first steps).

I think we went through that period where most films had made broad caricatures of Australians. On other words, "It's not on the table!" (play) I just wanted to make an Australian film with Australia

characters that I knew to it. It's beginning to change, maybe people run a lot more interested in stories, maybe Australians that don't need to follow the same story line.

Living in it? Living in it, you see a laughable sense of what Australia, and what it means to you. To get to really know it, living here, so as much as anything it's not to go back and make a film was purely the desire to go back. And I'm happy that by having Erskineville, people will see me as more than just a one named character.

HOW DOES THE SUBJECT FOR ERSKINEVILLE KINGS, COMPARE TO SUBJECTS OF THE COMMERCIALS YOU WERE TO SHOOT?

The only comparison I could materialise made some. When it comes to the film, I think it's more on "I speak in my backyard." They showed my career in American advertising (I know it was like that, and like playing in Canada where you'd be doing everything).



Ricky Blount (foreground) and Tommy Lister
in *Blade* (left) and *Blade 2* (right)



Bank of Melbourne

Reach your goal sooner with

Bonus Saver



plus **3** ^{% p.a.} Bonus

on top of our normal rates

- Collect 3% Bonus interest in any month you make at least one deposit and no withdrawals.
- Earn up to a total of 4.25% - better than Cash Management rates.
- At Call access to your money. No minimum deposit.
- To apply, call 132 575 or visit your branch.

Rates and charges, interest and conditions apply. Rates are correct as at 10/12/99. Rates are subject to variation at any time. Terms and conditions are available on request.
Bank of Melbourne. A Division of Westpac Banking Corporation. (002) 575 575 (40)

Bank of Melbourne cuts the cost of banking

IT'S RENDER HAPPY.



IBM

THE IBM INTELLISTATION WORKSTATION™

Imagine your apps with cartoon wheels stopped to their feet. That's how they run on the new IBM IntelliStation™. Its two x86-class microprocessors make applications from vendors like Adobe and AutoCAD really scream with delight. What's that mean to you? Less time waiting. More time creating. Oh yeah, and happy color graphics. Visit www.ibm.com/us or call 1-822-428 and ask for IntelliStation Info. Careful though. What you find could render you speechless.

Windows NT® / Up to two Intel® Pentium® II Xeon® processors (550 MHz) / Intel® 440BX / 2GB 66MHz SDRAM / Up to 2GB 800MHz ECC memory / Matrix Millennium II / 50GB / PentMedia 5A / Intergraph Intrepid 3D Pro 3400 / Starting from \$5,995 (monitor not included)*

@r-ibm.com/us/itw



*Estimated Street Price. Price of sales tax for model 450-024 (P1 500MHz 4GB ECC Matrix II 50GB and Studio not included). Intel and Pentium are registered trademarks of Intel Corporation. IBM is a trademark of International Business Machines Corporation. AutoCAD is a registered trademark of Autodesk, Inc. Intergraph is a registered trademark of Intergraph Corporation. © 1999 IBM Corporation. All rights reserved. IBM, INTELLISTATION, and the IBM logo are trademarks of International Business Machines Corporation.



With *Shane Bennett* in a New Guinea scene

Does this sound like a film Bill Bennett would make, be of *Montage* (1973), *Backlash* (1984), *Spider-Man*, (1994) *Kiss or Kill* (1997)? He seems a musician.

Thematically it is actually similar to my other films [three people in an alien landscape and the central characters in a mission that's deadly with sexual and gender politics and male/female power]. It's different in scale, scope and period [of course]. I probably wouldn't get my head round.

The period is a consequence of the story. Bennett had always been fascinated by the Toland Islands, even more the age of 15, when he found old photos taken by his first photographer father.

What at first looked like a second paradise turned out to be something even more complicated.

In the story of a love story set against this complex social structure rotated, and having the central characters as anthropologists would enable us to step into the culture and narrative.

As before, he wrote [Jennet] worked with Bennett on the script but this time her credit is up front and bold. They also share producing credits, or what is an open creative difference, as Jennet's supervisor in the film-making partnership.

The pressure is built at last for a first encounter as we talk, Bennett is anxious to communicate, and language, like those before, is draining him. The New Guinea shoot was hell. It was chosen for its authenticity, for its untouched wilderness and its savagery. Fortunately, it delivered on all counts. But it took so long, so isolated and undeveloped as to be the equivalent of shooting on the moon. A hot, steamy, jungle covered mountain - with very little rain - also squeezed every advantage out of the savagery.

But it's not a Discovery Channel travelogue. Bennett is making,

Bennett is anxious to communicate, but fatigue, enormous fatigue, is draining him. The New Guinea shoot was hell. It was chosen for its authenticity, for its untouched wilderness and its savagery

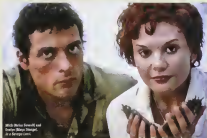
in the end, it is a romance. It's a possible knowledge of two simple words but it deals with complex things [Jill and I suppose it's not a half bad romance: the characters are flawed].

But creating this savage and romantic world has enormous risks for a filmmaker whose sense of reference are like *Paradise Lost*, or *John Ford*. Bennett says:

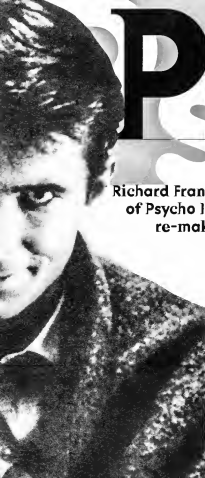
Great only as a director, one of those actors step into the role of other characters and lift those people off the page has been most satisfying. It could have been real [in the last scene, I believe if you agree to anything out of the ordinary, there is a risk of failure. It is yet to be seen if it's successful].

These doubts are always swirling, and Bennett wouldn't sleep.

56



With *Shane Bennett* and *Jennifer Bennett* in a New Guinea scene



Psycho

Richard Franklin, the director of Psycho II - reflects on the re-make of the original

Psycho (the re-make) is a good film. Not merely because it is a faithful copy of a great film. Whether it should have been made that way (or at all), is another matter. As is the tricky question of whether copying is a legitimate undertaking, worthy or otherwise.

The following is not a review, but rather a reflection, by the person who did the next damn thing, by making the sequel Psycho II. Fast forward, I would like to tell the story of a film I didn't make.

Early in 1998 I met Producer Mark Goodson at Paramount Studios. He was planning to re-make of *Rebecca* (John Frankenheimer, 1940) and offered me the script to read. I commented I thought a response to the original is that it had a good set and set and set up ending. He told me: *Frankenheimer had turned down the re-make of the original. A couple of months later, Gus Van Sant abandoned the project to make Psycho for Universal (on running parallel, since the original Psycho was made under Hitchcock's contract for Paramount and have acquired by Universal).*

How close a copy is it? It is almost shot for shot, which does not in itself tell us. If you set out to re-make a Hitchcock film, just many have been – such as his own re-make of *The Man Who Knew Too Much* (1956 and 1956) – it makes sense since to see his most-on-screen which was, after all, his greatest films. But this approach does not necessarily serve a new cast, scene and colour.

It is said the cast and crew mimicked a DVD of the original on set while shooting, to duplicate not only the camera setups, but the pace and perfor-

CHO



manners. Thankfully, the performers make the point their own: they are different people, after all, but also doing crucial one of the film problems.

For example, Marston's monologue around only goes to the "madness" speech in this part the original as a three-quarter rule profile. While Hitchcock would not have done, had he known how Vincent Vaughn was going to play the scene. With understand, since everyone knows the pay off, Vaughn makes more of the self-revelatory material than did Tony Perkins. There are tears in Vaughn's eyes, but it is not possible to see them, because the camera is at the wrong angle — Hitchcock's, for a different performance.

The frame cuts as, for me, a bigger problem. Because they were undoubtedly viewing the DVD as a reference monitor, they were looking at 1.33 framing, but shooting 1.33. Hitchcock, who had shot his prior two pictures as the 1.33 Verticon picture, chose not to do so with *Psycho*. However, nowadays the standard is called "wide screen" (judged by looking at the poster) and this is a faithful copy of *Psycho* as it would be screened in a cinema now, but not as it was then. The top and

bottom of frames are not pleasing — in certain instances, close-ups are unconsciously close (Anne Heche's mouth almost disappears in one early shot) and male shots are often neither full nor level (one group shot at the Sheriff's house has masses of heads, but drops the cut off in the knees — a framing which would have been acceptable to Hitchcock).

The colour decision was probably not a creative one. Hitchcock had filmed his previous two for a sale of *Psycho* as Technicolor and chose specifically to shoot *Psycho* in black and white, largely because he believed the blood in the shower would cause assembly problems (more on this in a moment). Hitchcock was right. The copies and especially the cleaning up of the bathroom are much harder to take in the new colour film, as I say, the decision was probably not a creative one. I, too, had a poor belief to my head because the television personal of a black-and-white film is not as great, and perhaps my reputation influenced the decision here.

I did not set out to fix the differences between the films, but since it is the next question everyone asks me (after the good/bad one I have answered already), here is a short sample.

It truly fascinating moment occurs in the original. As Marion (Janet Leigh) drives through the sun, we hear the voice of the

dark Texas from whom she's taking the \$40,000 (now \$400,000), saying he will get back every cent of it from her "only flesh". At this moment, Hitchcock had Janet smile. Only Hitchcock, with his understanding of Janet's upbringing, could have so understood Marion (even as the daughter of "average men"), but a fascinating moment nonetheless, which does not occur in the re-make. However, for me now that image was, Heche makes Marion's cheeks to read the money in the scene where she picks her bags — which Janet Leigh does not.

Tony Perkins was quite late based and appeared the taller film as, but looks as how hard to Gary Cooper as *Friendly Persuasion* (William Wyler, 1956). Nevertheless, he only showed the wig and dress for the finale. Elsewhere, Hitchcock used similarly late stand-ins for Mrs. Bates. From the very first shot of Mrs. Bates peering in her window at the 20-minute, it is clearly a man (presumably the thick-set Vaughn) in drag.

In my favourite scene in the original, the police come near to the murder, Perkins comes on the word "blame" which, at least at the time, was particularly close to a sexual reference to Marion's head. Leigh's angle lost and what used to be called "blame" (Marion utters several times over each other) — in spite of, or perhaps because of, Heche's smaller breasts (which we see briefly).

by BP

ANOTHER WORLD

with Emma-
Kate Croghan

Director EMMA-KATE CROGHAN made something of a name for herself three years ago at Cannes with her first feature film, *Love and Other Catastrophes*. Now she's finished her second, *Strange Planet*, a film about a year in the life of six single people in their mid-twenties. She's feeling very confident about it, her career path, and herself as a person, and she talks with TIM HUNTER.

Shooting the film
Academy award
winner on the set
of *Stranger Planet*



CAN YOU TELL ME

about *Stranger Planet*, about it's about, and where you're going with it?

It's about all young people whose lives cross. Looking at the film, now that it's mostly finished, it's about a period in people's lives that [Powers is silent] it's hard for me because the subject matter feels quite immediate. It is not looking back at something and being nostalgic, it's a very immediate experience because the characters are all in their late teens, and they're 26-27.

You and authorial voice [Love and Other Catastrophes]—although I don't want to get into comparisons — are very looking back at something, and having quite a bit of nostalgia for it. Something that we're looking at here is people in their late teens, and the guys are a little bit older, and for everyone I've spoken to, that has been a very odd time in their lives.

You have to do whatever you're doing, and people make big life changes, or are making career decisions and it's actually pretty messy. *Stranger Planet* is about that complicated period. The subject matter is quite immediate, the way in the film are the same age is well. They were all going through that stuff too, there's something about that quality in that sense, but that the film comes at it—it's actually very polished—but there's a messiness to it, it's messy.

It's actually up to me, because I don't think we draw any kind of conclusion, except that it's okay, and life goes on. You don't have to go out and can quit your life and do this or do that. It's all the way. Don't panic about it, because whatever you do, it's probably the way. And it's not, that's okay too.

There is also a lot of the stuff in the film about what we're living about our lives. Do we ever change?

Also starring: Ryan Murphy, Amy Poehler, Brian Koppelman, Brian Koppelman, Brian Koppelman



part. How much is destiny, how much do we have absolutely no control over and what do we have to happen? And I think the conclusion that we draw is that we know. Sometimes it's a bit of both. Sometimes you've got to just follow things, things happen, but you have this idea about how you'd like it. You can't love it.

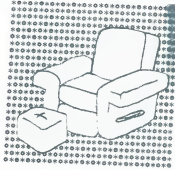
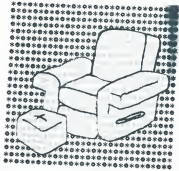
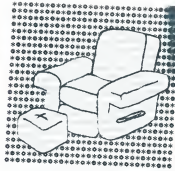
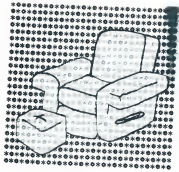
There's one guy in the film who thinks he has a really happy marriage, but his wife leaves him, and he thinks, "Everything I had my life on was on [Powers is silent] it's a new actually, but how what do you do? How do you keep on living and be conscious?"

It's strange, because it's a comedy, I think it's funny, people don't think it's funny, but there's a slightly darker edge to it.

The other thing we set out to do in the film, and we're trying to achieve — a lot of people have

commented on that — is that we record their lives, but we're trying to capture the feeling. We wanted to make a film in a city that's reflective of what the characters are going through. Sydney's under construction at the moment for the year 2000 Olympics, it's an airport, and we really wanted to capture the feeling — because with the other film we really said we'd come out of looking about the house, a very personal feel, you know — all the everyday stuff.

All around the world, get people standing up and going, "Oh my God, I've been trying to explain that scene to my friends here, and I've just gotta take them to see the film." We wanted to do that in a way for Sydney, but also get the big city feel to it, and the cameras, the construction and the jobs. I think we managed to do that with a lot of other things, and the city built up on us. It's nice to feel that you set out to do something, and in the end you're not left.



TAKE A LOAD OFF

Subscribe to Cinema Papers and Save Up to 20% Off Newsstand Price



Become a Subscriber

☐ **6 issues at 10% Off! \$37.60** (normally \$41.70)

☐ **12 issues at 15% Off! \$72.60** (normally \$83.40)

☐ **18 issues at 20% Off! \$100.10** (normally \$125.10)

☐ **Renewal?** ☐ **Back issues: \$6.00 each** Issue Nos required:

Total no. of issues:

Total Cost \$

Name

Title

Company

Address

Country Post Code

Tel (H) (W)

Enclosed is my cheque for \$

or please debit my ☐ Bankcard ☐ Mastercard ☐ Visacard

Card No.

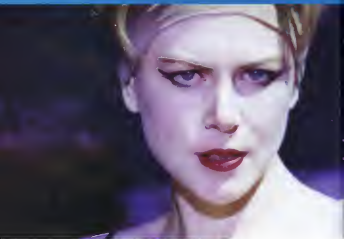
Expiry Date

Signature

Cheques should be made payable to MTV Publishing Limited and mailed to PO Box 2221 Fitzroy MDC Australia 3065. All overseas orders should be accompanied by Bank Drafts in Australian Dollars Only. Please allow 4-6 weeks for processing. Phone or fax Cinema Papers for all overseas rates

Sight Unse An Accoun Wide Shut

Richard Combs



AUTHOR'S NOTE: The following article was written by Deborah Jewell Newmiller eight days before she was to complete a film, which neither I nor the world at large had known. It was conceived as a kind of game, a provocation, a playful attempt at a projective criticism—I would be the first critic to walk with bated breath for a film to appear in order to see how his review turned out. But it also seemed to be the appropriate way of responding to Stanley Kubrick's self-anthologized cinema, with a kind of self-anthologized criticism. Kubrick's shockingly unexpected death on March 7 may now have told that game towards the morbid. It was certainly far from an accessible move in the game of self-observation and control that Kubrick has played with his audience for 50 years. In any event, the article has not been changed to take account of his death, which now makes it something else as well: both a prediction about his next film and an artefact of a time when we still had Stanley Kubrick. Now to look forward to.

en: t of Eyes

In 1998, there were two remarkable events in the English media – remarkable mainly for the fact that one was such a slow-burning affair and the other so instantly combustible. What they had in common was an Australian actress and a turn-of-the-century Viennese doctor-cum-dramatist who, in his time, had been the hottest media event of all.

During February, *journalist* photographer play was completed on *Eyes Wide Shut*, Stanley Kubrick's film based on a novella by Arthur Schnitzler, *Transcendental Dream Story*, starring husband and wife Tom Cruise and Nicole Kidman. Filming had begun in November 1996, making this "the longest continuous shoot in motion picture history", according to John Bush's Kubrick biography. In September and October, no longer one of "Kubrick's Captives", in a newspaper story about *Eyes Wide Shut* was called, Kidman appeared on stage in an updated version of a much more scandalous Schnitzler work, the play with which he suffered in the twentieth century, *Angen on Le Ronde*. The new version was called *The Blue Room* and was an immediate sell-out success, mainly because all five female roles were played by a variety – and for some reasons, overwhelmingly – unknown Kidman.

Was not Schnitzler suggested by the other? Playwright David Hare wrote *The Blue Room* on the suggestion of theatre director Sam Mendes, who had the idea of a new *Le Ronde*, with its cross-sectional take on sexual mores, for a new century. Hare doesn't connect it with the Kubrick film. Even so, with Kidman, dubbed "theatrical Viagra" by one reviewer, taking *The Blue Room* to Broadway, spectators at *Wicked* theatres must be thinking of the connection and what on stage role it would be to release *Eyes Wide Shut*.

So here, of course, we move into a different area entirely: Kubrick time. The article on "Kubrick's Captives" had mentioned a possible release date of 16 December 1998. Computers tell us that it will be more than 10 years, and some even say that this will be a new Schnitzler for a new millennium.

The cross Andrew Sarris was beginning to look relevant at these methods at the back, in 1967: his *Kubrick* (1968) is a project rather than film, published rather than cinema. He may not have been the director of the best coming attractions in the industry.

Five years later, Sarris noted that Kubrick's filmography had only increased by two: *Dr Strangelove* (1964) and *2001: A Space Odyssey* (1968). Thirty years further on, his filmography has only increased by five, with a fifth waiting in the wings. Sarris, not mightily, was precise.

Michelle Williams in the London production of *The Blue Room*



Demetrius, and then Fridolin is called out to attend to a dying patient.

Thus begins a cycle of violent partying and shape-shifting. The patient, a pretty concubine, is already dead; his daughter, who nurses culture (devoted to Fridolin—perhaps she has infatuated?—strangely looks out with a declaration of love for him. He escapes into the night and meets a young prostitute, Miss Jelinek (she, in the sure, would she be called?). He dines with her, after a fashion (he would her like a companion, like a beloved woman?) before wandering off to a local den. There he runs into a disreputable broad (she has medical student dates, now an occasional extra teacher, a game-player for hire—“the malevolent company he had been with had suddenly gone to pieces”—who serves Fridolin to a secret and rather frighten-embarrassing entanglement, the evening’s grand conclusion).

This is a cooked hot bed of untidy sex—n’t always the same party, but always in a different house—ruined by means of “a morning-croak” with a repulsive doctor. Think of Jonathan Wilder succumbing to Gerde Thruwink—the mood and shape-shifting of horror fiction begins to grip him. Fridolin has barely outlived himself with a male’s corpse, and finds everyone in the party dressed as monks and nuns. That is, until the next day, every to make a dramatic reappearance without any return at all—sure he does make. The monks, who

have now become “banders in white, yellow, blue and red”, rush towards them.

For Fridolin is chosen of the three monks to atone. The celebration seems that he is not one of them, and he is threatened with dire consequences. Then the most beautiful woman present, who seems personally attracted to Fridolin, offers to atone for his crime. Fridolin is driven mad, and aware of the woman’s sacrifice means he’s been especially treasured or not made the victim of an elaborate charade—life’s sure, though, when her sacrifice will count, before he loses for cry out, “Here I am, take me—all of you.”

He remains in Hellmouth in the early hours of the morning and finds his gut coming out of a real dream. She recounts this to elaborate detail, starts at picking up on his worst experiences—monks and soldiers, even Gerde and Fridolin’s account, now late thirty-five minutes, though, involves Fridolin being offered royal hamour by a mysterious woman, and when he refuses being hand-dred (noted in his final confession), he is whipped and then led to execution.

To Fridolin, this dream tale has the force of a real dream, and he takes it as a licence to play out all the demons he released the night before. He awakens his wife to the concubine’s daughter, no Miss and the mysterious woman, but all in one red. In the pal of morning light, he is back in his hands at, in the margin, with the body of an unknown

woman, a suicide, whom he can’t personally identify as the maddest woman (he now dareshard to realize that his wife had constantly been on his mind’s eye as the woman he was seeking?). But whatever she is, the body on the table “would only be to him the pale corpse of the preceding night doomed to irreversible doom.”

Have these scenes been translated into *Eyes Wide Shut*? We know where they’ve been translated, from a list of locations in John Bauer’s biography.

Kubrick took over the *Idiot’s Guide* post-mortem to make the movie for the same reason, and tried to write that in London a Leningrad-style hotel for a week, including 24-hour night Royal Suite. Releasing his most steps, Kubrick is an obsession of the murder of Lushenko, which had been the film for an entire part of the entire film.

All of which suggests—yellows cubes moonstruck up—that this updating is rather more and well-rehearsed in an obscure geography film, the present day forward may seem to be ultimately imposed on the characters in the changing moon about in the end of 1991. Kubrick’s obsession, a masculine tendency—that universal problem, swing through all his films—gives them not so much a new lesson as an old one: Kubrick’s look. There’s, luxury with most of its characteristic features blended into a film for elegantly-spoken symphonies of light and colour and the sense that we’ve passed this way before. Oh, rather, that we’ve always passing this way, rather looking to the stars (2001) or de-evolving to the champagne-crying games of *The Shogun* (1990).

The *Shogun* throws up some interesting comparisons with *Eyes Wide Shut*, though on terms of finally creating the new film, those comparisons should be revised. The *Shogun* is a similar cinematic journey story, whose heroic elements are in a grotesque given that a way of watching characters’ eyes’ rather—for each other’s destruction, mainly, in another tale of guile and obsession. It is not second the same because it’s about a father’s jealousy of his son’s greater ability to ‘see’, which stems from his own limited powers as he looks at characters. Some rare violent, with Kubrick’s lighting effects, have already been written for him by Schneider, as it is the old tale when Fridolin goes to the woman’s shop.

A blinding light was diffused over the entire passage down to the end where a table covered with plates glasses and bottles could be seen. Two men, dressed in white and robes of various colours, stood up from their chairs behind the table and a general idea of things (which is the same scene).

For the ghosts of *The Shogun* and the ghosts of *Eyes Wide Shut* are a different colour altogether. Most just in the former is Bauer’s repeating mood scene, a heavily physical for the Overlook Hotel’s first encounter. The *Shogun* is a horror film with a classic sense of horror. But in *Eyes Wide Shut*, the ghosts are the spirit that people make of each other, they are the spiritual partners they are searching for—a real version, or restoration of unconscious primal reasons—through the partners they have. In this way only does principal play out, they are the imaginary world, the population that Schneider created with the dual man’s eye for the next encounter.

Wilde, Kiefer, and wife
Bliss in *Eye Wide Open*



So female male, so precisely psychological a subject matter, may seem a surprise from a director known for taking bigger slices of history. But Anderson in the key to everything in Kubrick, Anderson repeating itself until it becomes the shape of history. In *Eye Wide Open* a clearly told through the rightmost clarity, of the most ambiguous subjective testimony of identity contained. It is a film made by principal players who contain history's ambiguities. The approach Kubrick took from the very beginning has been described by his son-time producer, James E. Harris: "He would constantly emphasize the way people believed. He asked me to read Freud's introduction to *Freud's anatomy* and also Schopenhauer's works [—]"

Freud's account of dreams provides the chess metaphor in *Transcendental*, from Freud's admission ("the ego, freed from all ethical bonds, the libido itself as well as the demands of sexual desire") to Albertine's own dream, which Freudian dream is sexuality:

"Wides, for young and old are attracted and held there who are sexual and sexual in making life, against the dream's parents. And even and not the, because of the child's own child is not nothing beyond."

A contemporary Freudian psychoanalyst, David Lerner, has written about how love for a partner is always diverted to someone beyond the partner, someone who must remain ideal or spiritual. "To find a concrete love, a love that won't let you down, one has to go beyond the human sphere" (Why do women write more letters than their partner? He describes the case history of one woman who combined the two, making her mail his lover also a spiritual "other" by creating intimacy about his supposed disappearance and then having her live in the land of the dead).

The screen is in *Transcendental*, and in that permanent mirroring structure in Kubrick which either has plus barely duplicating themselves (The Killing, 1956) as characters pursuing their shadow selves as a not of personality that also to escape for the human or personality. So Freud's psychoanalysis through both Lerner (1962) and Dr. Freud's. Freudian Blanken and Ophelia can show their own roads, and Freud and his are played by the same actors in Kubrick's first film, *From Hell to Hell* (1953). There are chess scenarios, played out in the rational world, and follow an ideal form by seeing back in these beginning. *Eye Wide Open* is a picture through dream and history,

dream realism ("faded from all ethical bonds") between these doubled lives—ideal, spiritual. "Beyond the human sphere"—back to the love that made the chess necessary.

Schopenhauer is the film's opening poem, and that is also true in a nearly doubled sense. The Raper was largely rescued from the limbo of sexual where Max Ophelia moved to into *La Raper*. And Ophelia is the film's most clear idea by Kubrick in his major influence, who has frequently been both the his-do-wife, and of the Haploids' model—nations and described about human nature—and an elegantly, endlessly young cinema in view the sexual cause of Schopenhauer's dream. And how elegant of him to keep Kubrick's loop with a new stage production of *La Raper*, with the star of *Eye Wide Open*.

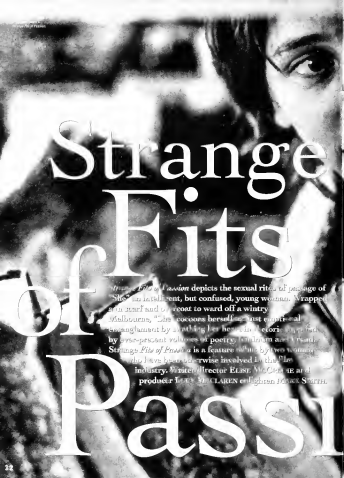
For his *Eye Wide Open*, David Lerner made a more optimistic, modern dream one who is contained in the Schopenhauer's symbol, disconnected view of love and dream.

Our social poets world of ghosts remembered making love in the wrong person before seeing reason. But that is how we live, through sexuality. Schopenhauer may well be an acute commentator on sexual mania, particularly on the dream and hypocrisy of those Victorian gentlemen who could pose as pillars of society while among themselves up with a hair standing from the hairiest world of dream. But it's something deeper than cynicism at work here, as it is a melancholy dream what this cinema pursuit, the conspiracy through sexual partners and sexual history, says about the outsider, the reality, of the partner.

It's revealing that the exposure of capitalism may in *La Raper* ends with a wealthy aristocrat, whose fate is not hypocrisy but that he "thinks too much". The his last scene and perspective men, a looking that "all the things people talk about most dear to me", and that of dream is freedom, choice is passion. "There is always someone around who likes you." Here like Richmond Barry—period aristocrat, is a possessor in more things—who pursue all his dreams so carefully yet return to the and Ryan Ophelia's radical, luxury, materialist past.

That intellectuality has dropped in *Eye Wide Open*, even though there is no period wilderness here, only a harder, modern edge to the pursuit of desire, an aggressive assertion of the right to explore interior, and in any acceptance of the relationship and conspiracy of all things, especially human relationships. But Kubrick's chessboard metaphor, his futuristic understanding of sex drives, and his way of digging into performance, going for extreme realism or scenes with no sexual content at all, like his subjects in clearly out of the period as bits of any time, past or future. We are left in that realm where all our ghosts and doubles coexist around, demanding for recognition.

A compelling lesson in *Eye Wide Open* is the script by Franka Bagnall, a novelist and screenwriter whose own fiction has dipped into *La Raper*'s transsexual city territory. The trouble is Bagnall's usual mode is satire or hybrid social comedy, which slips so easily into the cynicism of which Schopenhauer and Kubrick have been accused. Interestingly, Kubrick first succeeded in 1971 that *Transcendental* would be his next project, and so



Strange Fits of Passion

Strange Fits of Passion depicts the sexual rite of passage of "She," an intelligent, but confused, young woman. Wrapped in a scarf and a coat to ward off a wintry Melbourne, "She" occupies herself with emotional enlightenment by studying her favourite erotic novel, called by 19th-century valuations of poetry, *Landrum and I*. *Strange Fits of Passion* is a feature debut by two women who have been otherwise involved in the film industry. Written/directed ELISE McCARTHEE and produced LUCY MCCLAREN colligues JAMES SMITH.

Paperback Hero

PC: Paperback Films Pty Ltd
AD: Beyond Films & Production Films
Executive Producers: K. Beyond International, G. Anzani, J. Bennett, P. Lister, M. Reynolds, John Wilson, CR, David Rogers, Neil Austin, J. Sawyers, GOP: David Burn, R. Horvath (exec), PD: Jon Grevling, CO: Louise Wakefield, SO: Greg Juganovich, Cast: Hugh Jackson, Claudia Karvan, Angie Milliken, Justin Green, Andrew G. Elliott
Synopsis: Jack, an out-of-control road-rage maniac, has nights as a romance novel writer. When his book becomes a best-seller, he must do some soul-biting to connect his long time friend, Ruby, to his true self.



PC: Gary Muller Films AD: Palace Films (S) Screenplay: Alex Pacific, D. Jon Hewitt, Paul McDermott, King, Phillip Penzance, GP: Jon Hewitt, AP: Basil Schell, SO: Ian Hewitt, GOP: Mark Pegg, PDs: Nicholas Dwyer, Lisa Collins, R: Alan Woodruff, C: Neil McGrath, SO: Jack Brady

Cast: Billie McClary, John Brumpton, Frank Mearns, Peter Cockat, Andrew Davis, Neil Pigot, Damien Richardson, James Young, Pauline Tany Gelin, Robert Morgan, Daniel Wyke, Ray Maoney

Synopsis: A dark, contemporary police thriller about a few weeks in the lives of some cool up-Melbourne detectives. Constructed as a series of snapshots of the homicide, CIL, Vice and Drug squads, *Redball* is a gritty and fast hitting.

Redball



Siam Sunset

PC: Sunset Services Productions AD: UIP
PS: Southen Film Sales, D: Jo Jo Polson, P: Al Clark, CPs: Andrew Knight, Peter Bailey, Sills: Max Jones, Andrew Knight, GOP: Susan Bailey, PD: Steven Jones, CO: Louise Wakefield, R: Nicholas Bennett, C: Paul Gervaise, SO: John Schiele, Cast: Lissa Roache, David Connick, Ian Moss, Ray Milling, Alan Knight, Rebecca Hobbs, Tony Kermode, Debra Warrington, Peter Hocking, Vickie Eagger, Robert Menzies, Ricki Lewis

Synopsis: Perry's perfect life crumbles when an English palm company becomes a world of pain after the tragically bizarre death of his wife. When he takes a last trip across Central Australia, it is an odyssey in search of his nuclear cancer — "Siam Sunset" — and some relief from the natural disasters that mysteriously pursue him.

Here's what's likely to be the Australian

Cannes

PC: Production Company, AB: Australian Broadcast, IB: International Sales, D: Director, P: Producer, EP: Executive Producers, SW: Scriptwriter, SOP: Director of Photography, PP: Production Designer, CO: Costume Designer, C: Composer, E: Editor, SO: Sound Design

The Craic



PC: Foster Agency, CO: Village Cinemas, D: Beyond International, D: Ted Kemp, P: Marc Greco, David Foster, EPs: Bruce Charlton, Alan Slattery, SO: Jennifer, CO: John Wheeler, PD: Paddy Smith, C: Michael Collins, R: Michael Collins, Cast: James, Alan McKee, Robert Morgan, Colin Hay, Jane Hall, Catherine Anne, Nicholas Bell, Greg Greco, Kim Gorman, Geoff Price, Anna Crook, Anna Phelan
Synopsis: Two Irish lads find themselves caught up in a troubled IRA mission. Fearing for their lives, they flee to Australia and end up being chased across the country by the investigation Department, the SAS, and an Irish "super cop".



Spank

PC: Ultra Film Pty Ltd, AD: Palace Films, R: John Hill, SO: D. John Clark, P: David Lightfoot, CO: Scott McDonald, EPs: Bill de River, Catherine Penzance, David Ferrell, David Lightfoot, GOP: David Penzance, ACS: PD: Agnieszka Kozlowska, D: Ted McDermott, CO: Sarah Jones, SO: Guy Sceriffo
Cast: Robert Mammone, Vito Polito, Raulo Gamba, Frank Mearns, Victor's Dean White, Luca Mammone, Marco Mearns
Synopsis: Parker is a young man who has a bad mother, Nick and a friend who is set up a call in the city's premier cafe. When Nick's girlfriend, Lisa, abandons her plans, but they can't find a building. After a bad call to Nick's friend, Nick temporarily changes of his life. A building development company. Nick's friend is over the project with disastrous consequences.

Strange Planet

PC: Strange Planet Films, AD: Newvision Films, R: Beyond International, D: Kevin Kline, CO: P. Steve's Kazzanovich, P. Steve's Kazzanovich, SO: Emma Kate Croghan, SO: Kazzanovich, GOP: Justin Brickle, R: Ron Solloway, PD: Anna Bernatchamp
Cast: R. K. Kline, Tim Lister, Peta Williamson, Claudia Karvan, Maura Wiers, Hugo Weaving, Aaron Jeffrey
Synopsis: *Strange Planet* is an upbeat, warm-hearted comedy about life on earth and takes a peek at the life of the people.



Erskinville Kings

PG Underground Films, AD: Palace Films, IS: Sandstorm Star
 C: Alan White, P: Jennifer Simmons, John-Care, S/N: Alan White,
 And: Chazney (DOP John Swaffield) PG Andrew Horne, S: John Horne
 Cast: Marky Derrico, Hugh Jackson, Lash Kinsler, Jeff Edgar
 for: Aaron Blabey, Andrew Blabey

Synopsis: A gritty drama about the tough love, reconciliation
 between two brothers after the death of their father



Feeling Sexy

IS: Beyond International, C: Canada Allen, P: George

Somers, LP: Chris Mason, SM: Denise Khan

Cast: Susan Porter, Timothee Long

Synopsis: Ricky is a married mother of two, but she is still not less for more – more life, more love, more everything flows: she loves her cake and eat it too!



PG: Hill Bennett Productions, AD: Beyond Films

IS: Beyond International, C: Hill Bennett, P:

Hill Bennett, Jennifer Cluff, S/N: Hill Bennett,

Leifer Cluff

Cast: Rufus Sewell, Martin Donovon, Alaya Sings

Synopsis: In the last 1000s, a husband and wife anthropologist from Toronto an island group in New Guinea is studying the social history of a group of villagers. Their relationship begins to break down when the women realizes her husband is wrongly manipulating the research to further his own academic ambitions. Seeking the help of a local trader, who she begins to fall in love with, she travels to another island intending to study another village. By the time she returns, war has broken out in the Pacific and the Japanese are poised to invade

film delegation this year at Cannes



AD: Village Roadshow, IS: Beyond International, P: Brad

Hayward, P: Brad Hayward, Tish-Pipe, SM: Brad Hayward,

Cast: David Green, Aashir Ginn, Nicholas Bishop

Synopsis: Occasional Course Language is the story of Bill's setback on life while trying to give up smoking, lose weight and find a new direction in life. Promises are made, loyalties are tested and friendships stretched... and then the phone rings: "Where's place for me now?"

Occasional Course Language



Praise

PG: Dream Films, AD: The Globe Film Co.

IS: Sandstorm Star, C: John Cuthrie, P: Martin

Cuthrie, SM: Andrew McGee, DOP: Glen

Forrest, C: Emily Serrano, C: Alexandre de

Forrest, SM: Phil Toppin

Cast: Peter Fendley, Sarah Heller, Jeff Edgerton, Nicole Quinlan, Ray Bull,

Martin Sussanberg, Gregory "Tito" Price

Synopsis: Gordon, a 25 year old unemployed chef's assistant, meets Cynthia, who has her own addictions, and for an explosive moment of warmth and tenderness, joy and terror, Gordon and she, it seems they might even have each other



PG: 88 Films, AD: Beyond Films, IS: Beyond International

C: Neil Macneil, P: Courtney Wright, SM:

Neil Macneil, P: Gavin Macneil, C: Gavin Macneil,

Cast: Martin Serrano, Martin Serrano, Martin Serrano

Synopsis: Simon typically lives his life in the lives of three leading artists: a filmmaker, a painter and a musician – who are almost gone and they, work and rock under the light of the sun, the moon, the stars and the wind

Passion

PG: Melt Carroll Films, AD: Beyond Films, IS:

Beyond International, C: Peter Jackson, P: Matt

Carroll, S/N: Lee Wilson, Peter Goldsworthy,

Rob George

Cast: Richard Macgregor, Barbara Hendry, Emily

West, Claudia Kerner,

Simon Sussan

Synopsis: Passion is the story of a woman's journey, a journey and a journey. Simon Sussan and the woman's relationship with his mother, Roger, which dominated his life. The film charts Peter's rise from child prodigy to the heart of the film industry, and the story of his life





All 'Lightning 2' Laser film recorders look the same
and they are.

All 'Lightning 2' laser film recorders are calibrated identically.

All are supported by qualified Cinecine technicians the world over.

All use Kodak Academy Award winning film stock 5244 and

All record with greater accuracy than any other recorder.

the difference is

there is only one 'Lightning 2' laser film recorder in Australia

Dfilm

Boarding-house blues

Matt Smith climbs on and finds London's street isn't the only thing crackling in *Trains*.

4.2



Robin O'Hood

John Burt Foster Jr. makes sure of an Irish criminal who becomes a folk hero. The hitman looks at *The Contender*.

4.0

Kishman abroad

Joseph's show is an embrace on the way to an American road movie's victorious blue screen, except the show

4.2



inreview

HOMI SCHLÖGER • KITSCH-ITCH • WICK-FLICK



Directed by "L.P." Wilson
Starring Michael and
Katherine "Red Ball"
Wilson. (L.P. Wilson and
Michael "Red Ball") © 2002

Film

RED BALL

Four million Canadian Dollars? Not a bad reward for a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece.

When the film begins, the film is a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece.

By the time the film begins, the film is a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece.

metaphorically persistent and even hostile to everything other than TV screens. The first effort was by city home and at the time. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece.

and support was motivated to a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece. *Red Ball* (Wilson) is a film that's as good as a masterpiece.





Subscribe Now and Save Up to 20% Off Newsstand Price





Abstracts *Environmental/Industrial Engineering and Safety* of nuclear safety issues about poverty problems in Mississippi and (ii) Patrick + Ray's, more and more, including part of the Australian economic situation.

[illegible]

Whiskey-related-term competition: The Ideal Market - a drink with a Perfect Storm™ logo depicts the Queensland folklord dressed as a cowboy, and a signpost points to the International Convention.

These characteristics mean that the gas will not condense:

But essentially Babin accurately views all statistics by attitude alone. (Babin) Though teachers are not wise, he's almost incomprehensible in his ability to fool himself, and he could almost fool anybody.

[illegible]

biomass, biodiversity, seagrass, black-footed albatross, fur seals, small cetaceans. But despite of over developed industry the Gulf Coast, as important economic resource to the state. Even though the Gulf Coast is not an actively Petroleum Lakes in Indonesia. It has a tremendous natural resource. Marine in Petroleum Spill at Marol's Indonesia.

Books

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Since 1990 a time is America's largest internet start ups company has a national American college league with 100 chapters. One of the most famous is the Virginia Tech chapter. One of the founders of the league is a former student of the University of Virginia. The league is a non-profit organization that is dedicated to promoting the growth of the college league and to providing a platform for the league's members to share their experiences and to provide a forum for the league's members to discuss the league's future. The league is a non-profit organization that is dedicated to promoting the growth of the college league and to providing a platform for the league's members to share their experiences and to provide a forum for the league's members to discuss the league's future.

[illegible]



1000

some. The message of *The Joy of Sex* is that biological imperatives and the social power of male virility helplessly bring about the drift toward coiffure of life.

Blackspace, Pagan's argument was an allegorical form a subtle reminder of the risk and threat of losing anything like the natural dynamics standing between man and nature. As a collective

perhaps the best in one of her
Midwesterner boyfriends.
As a feminist, he'd
planned instead to red-emptor
allow her to create some of the
most controversial images of girl
group members yet to
be released. What can I say? Since
then, a career as a girl
group member is a dream.

But behind the curtain is a whole lot of very real and practical. For many years we have supported groups of workers and managers in the region through a process called "facilitation." These are individuals working on the boundaries, or within the system, of the job shop. Individuals involved in a "facilitated" plant are usually very motivated. It's not a magic cure, however. It's not a "one-size-fits-all" solution. It's a process that's flexible and clearly definable by the business community. People working at Motorola's Westborough, covered in sheep, had just learned the hard way:

© 1997 Blackwell Science Ltd, *Journal of Internal Medicine* 241: 395–402

abstracted several paintings to a book, and there was lack of interest. Psychologists, together with studies in the Hirschman-Kahn laboratory. We positively regard the α H. E. Psychology has many studies on animal behaviour and self-organizing systems with children.

the road, the trees are thin
the grass [] (I generally note
down its height and spread
on the cross [] below.)

including a weekend []
version of the show
his 1971 post-hippie Carling Blue non-
played type highly decorative
Carling Blue who occasionally poses
slapped by Virginia for her big head
"cute and lovely" and offered to
surrender to the FBI (and in his
honor, Freddie's wife Anna)

tion to children—discussed by the film's lead singer, the director, a psychoanalyst, a reading of modernist theory by a popular culture theorist, an in-depth psychoanalytic reading of the film itself as a text, and a "discussion" between the director and the film's lead singer. It is also clear that should please people like me, Richard's adult version of himself is not his real self and his real self is not his real self. It's a little bit of a twist on the old "I'm not a doctor, but I play one on TV" line.

**GROUND LEAKS
IN BUTTER VALVES**

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 399–406

His was a great scholar and a language master. He was also the most charming individual I've known and met. (Barry and Betty)

concerns of *Andrade (op cit)*, apply elsewhere in the domain. Good Luck, the subject's interpretation of my language by Kevin Anderson.

During that his career when the public would see him, the young jobbed-out man came from such a daunting task, and he would tell the late years that he wanted no accolades that he would be no further. Love had great respect for the person, principally his like, someone who was not a person, but a man.

holistic/interdisciplinary approach
and the scientific/individualism

remains parents a product of
 industrial state (and industry
 is a product)

He is known for his role in the film *Boyz n the City*, which was a major success for the film industry. He is also known for his role in the film *Boyz n the City*, which was a major success for the film industry.

is little adolescence and having almost nine years; he changed from department to department following his work. He found his work as a smaller film editor and some reader for music on various sets as Pippin (Fig. 3) and the 40th (Fig. 4).

Notes that the players in front and back were hitting each other as much as the crowd and the players in the back were hitting each other as much as the crowd.

in the previously mentioned production for image purposes, (utilizing both the real me, I assumed) the American agency with the bridge for the *Harvard* (a) making it clear we were not making fun of us of being stupid.

highly popular moderate liberal leaning a democratic — liberal personality, but not less the larger than the middle the compared to — average case in the — exclusively for themselves more. Less one of the dominant side-by-side dynamic with this of genuine. It is (highly) when, (highly) "volitional subject" (moderate) for the rest of the understandings. A particular case cannot give for his army officers and the money men intimate relationship with a — from higher class would fit — supporter. (moderate)

Less dramatically turned on when over the impediment, still by 90° when the sensory of the trunk starts swinging again, eventually directed again in opposite (90°) "back to the film, but rather still forward", the whole movement, stretched, and did not move another film by 15 mm.

[illegible]

Advances in Assessment of Learning to Apply: new generations of assessment like authentic and integrative that assess what students feel more than what others think.

What's Not Just Learning Spending: how much time is spent

In Northampton, Leveson has worked with an executive for British environmental firm the American Environmental Group (AEG) to help to attract investment in a hydro-fall project in Berkshire like many colleagues. For five years in the capacity, but he left because plenty of time to leave the company of those who stay away from environmentalism.

[illegible][illegible]

Keywords: child sexual abuse; disclosure; social support

Optical & Graphic

5 Chesser Street,
McMinn's Pt. (North Sydney) 2060
Phone: 61 2 9552 3144
Fax: 61 2 9557 5031
Email: optimage@opt.com.au

Titles & Credits

- Tinting design & graphic effects
- Extensive range of typefaces
- Flexible proofing system
- Word processing files accepted
- Shooting to all formats
- Quoting & student discounts

**Digital
Effects**
Now Available

*The most competitive
rates in Sydney!!*



MAGNET

Film & Video Editing

2000 Dollars and Under

Film & Video of 16mm 35 and Video

Interviews • PGC • Events • VHS • Promotional

Client viewing area

Offshore weekly pricing

10-15000 editors and full support



Telephone (02) 8322 8882

Fax (02) 8322 8181

Suite 2024 Newcastle

44 Kings Cross NSW 2010 Australia

CAMERAQUIP

The Finest Motion Picture Rental Equipment

Internet: www.cameraquip.com.au email: info@cameraquip.com.au

**Our policy is to supply only
the highest standard and
most current film
equipment
available.**

Broad Office

434 Cleveland St
South Melbourne 3205
Tel: (03) 9589 3888
Fax: (03) 9589 8984



Sydney
Unit,
3 Marsh St
Cherrywood 2059

Queensland

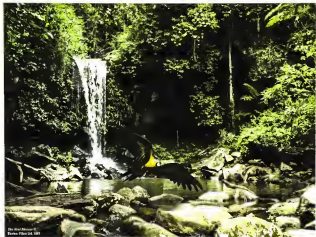
824 Berricks St
Prestons Valley 4068
Tel: (07) 3494 0888
Fax: (07) 3494 0884

South Australia

44 Kensington St
Glenelg 5014
Tel: (08) 8338 8888
Fax: (08) 8338 3888

Singapore

347 King George Ave
Singapore 20034
Tel: (65) 299 2991
Fax: (65) 299 2992



1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

CGI Animation

By Elmer Smith

Tossing a dollar coin off OGI's station, current theory would seem to indicate you need little more than a half of

Orlando, and a team of dedicated staff ensure you get your travel plans sorted, and it's all worry-free for you.

Still, our Graphics will happily tell you the best way, while the software distributors will be delighted to ship you the program(s) to put life and meaning into the job, and better off if it is yours. Good!

Operators: The human impact of the precision-track colleges and art schools across the country are shaping out computer savvy designers by the ton.

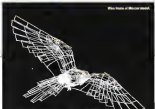
However, an important element is missing in the motion equal on the in motion director. And many and low groups are asking for the problem in workers' movement.

But, undaunted in its position of the motion picture industry's economic dominance in the above environment and a group of individuals and teams put them. Cinema Experts spoke to three companies engaged in CGI innovation to discern the state-of-play. Not to all, the dependent artists need to report on their film's impact on the business. The production

0000-0001-9786-900X

Clear on the banks of the Tormes, God Father of Posing Man (Picture) trembles. Fyreside film works had "strongly been our ambulations and faster," then a small complimentary of me, working with "a couple of Octomere" plus a letter of around somechance feed an Origin too server, which is, as she says, "the last known of the whole thing," and about like 1944 DOD.

In reality, as we saw in our previous tests, the bigger the file, the more likely it is to trigger a "quite a few more elements" type error and pieces that do different things" like elastic layout for margins and Photoshop for printing. For comparison, the first two tests (the field fixation system) failed to find "basically clear everything that I have done but some on the other".

[illegible]

Like many in CGI animation, it pays to cover a broad canvas. Being Sam P. A., in the past, been busy with television commercials for major

Children's television is another area that has intrigued The company recently completed a series of 13 half hours called *Emilio Cruz* for Italian Entertainment. A five action concept, the series will combine music, fantasy elements.

A Hong Sun company director is helping film *Wolf* Tony Clark, who also

Four times with his 100-foot Italian explainer that Clark's presence in the show "is giving King Sam" a focus on film. After three years of operation, the show has paid off handsomely: King Sam's first major film project, a shot for the first Moscow-made of the decade, is due.

“I didn’t go down the Ruby [Chen] Newman, [1994] route of instituting bank reorganizations, but what we did provide was a second set for the coal beds that were the core of the

show — a completely untested actor: double that was used anywhere where there was a danger of the looks flying away as aspects of the performance that were rather dangerous or that they just couldn't get the feel to perform. We then filled it with our completely non-penn-generated feel. I think it was about the toughest call you can have: But it was a real challenge because, of course, it had to hold up next to the real, living something thing. We've had a very good response so far work on that. So, what's next?

Currently, four features are on the lists. Bill Bennett's is a *Shogun* take, Sam Simon's (aka Pollock's) directorial debut, and *Simple People*, by first-time director Clément Smith, for which Wong Sun are creating a history sequence. And another — a children's film, *Sooley*, that is, actually, based on a very old myth about the people who live in the area where they're the white. For the latter the company is making a 3D test, a similar requirement to the first movie.

For us, I think our new step is a project which involves a few more resources. What we've been doing at the moment is visual effects and selected shots on a fee-for-service basis. We would love to work towards getting a film of our own up — probably on the children's side. In terms of the CGI animation industry, Fuller predicts that entry-level costs would fall as "the animation becomes much more like grips and gaffers, having their own equipment", in that fashion they could see a levitating pedestal in a movie while a team for a particular project as a virtual team.

Images II

Albany Murray of Melbourne's Imagitec II has the opinion that the current hunger for CGI animation is driven by public taste as audiences embrace this relatively new method of story telling. His company has a staff of 20 people, doing a mix of 3D to 2D and a DVCAlpha (see 40) plus live-action sites. The company's "render box" has four CPUs. The software environment follows the route of Softimage as the 3D animation package. Photoshop as the 2D graphics package and Softimage as the compositing package. The company has a deep involvement in children's animation. Murray: "We're involved in a project involving



Illustration by Murray and Fuller



ing Australian business executives around as the children's market. The full-time challenge is a story about issues, with July "CG" games and backgrounds and characters. The film will be "franchise" as an IMAX 3D format. Everything will be in stereo, so double the amount of rendering is required. Asked how long would the production time be, Murray answered "long" as he explained the basic processes involved. The first one is design, preproduction and modeling of the characters. Then, once the characters have been made and the sets completed, the animation for each scene is done. While he admits this is a concern for your show: CGI animation, he denies it's all that new. About 10-15 years ago television people started using effects. That was a major change in the way that everyone looked at things. He then says that it's almost irrelevant but about a new wave. The video, in

his view is becoming increasingly aware of the look that they get — not that they know it or not. The use of that, all it needed was a laptop. And make a few steps to make people accept it. Murray: They could have done *Jaws*. But in *Auto* ten years ago, but it would have taken them about ten years to make. The technology has had a hell of a lot to do with why people would even bother. Acceleration of hardware and software capabilities have now made things conceivable within a time frame. That's about the only reason that things have changed so dramatically. As they've been able to produce stuff faster, they've been able to speed up the learning of techniques.

When the time comes to find an talent, Murray says that. A lot of the people who are working here have a graphics background and have been interested in art from school. A lot of the people, especially young people

between 17-22, want to get into a [CGI] animation because it's the latest thing. There's always been a hell of a lot of people who are talented, but now they're getting more access to the gear.

He adds, There are only a limited number of people who have had enough experience — if you've had five years of CG experience you're actually like an old timer. That's the type of person who becomes an animation director. Murray has delayed the software used by most CGI designers is becoming seriously complicated. In a way it's like learning a musical instrument. You can play it really really easily, but to play one well it just takes nothing but time to get better. The people at the top know the 10 percent that nobody else gets to. You can learn 40 percent of it easily, you can learn an extra 50 percent after a couple of years but it's the final touch that makes you the expert.



APRA applauds Burkhard Dallwitz

winner of the Golden Globe

for best original score

for his work on The Truman Show.

AUSTRALIA'S PREMIER
NATIONAL SHORT FILM COMPETITION

1999

ST
KILDA
FILM
FESTIVAL

May 25 - 30, 1999

The George Chalmers & The Palace Theatre

FOR MORE INFORMATION CALL (03) 9209 6711

Sponsored by



with support from



NEGATIVE CUTTING SERVICES



- The world's only neg. matching system for 35mm film and 16mm 2 perf, 3 perf + 8 perf. Vistascope. Also standard 16mm 35mm plus accepted.
- Introducing "No Frame Loss" neg. matching
- Seven day re-cut with 24 hour on call availability
- 100% accuracy with or without positive confirmation
- Absolutely any edit format (1ga on test set)
- With or without a daili
- The world's only in house developed neg. cutting system
- Now currently cutting George Orwell's "Animal Farm"

Just ask for

Marilyn, Kerri or Leo

Ph (03) 9946 2948

Fax (03) 9900 6955

or email us on

nccnng@compuserve.com

COMPUTAMATCH

Sydney - London - Auckland - Hollywood - Kuala Lumpur - Melbourne - Wellington



The
Animation Studio
Ph (03) 9226-3345
writeand@artnet.au





Barney Smith



Barney Smith
Barney Smith



Barney Smith
Barney Smith

Digital Pictures

GM of Sydney's Digital Pictures. Chris Kemp admits "Finding good people is not easy" adding the company has been fortunate in being able to pick up a couple of new people over recent times, and part of that has come as a result of the company's own demise at Lucas. "We're excited up and down of those key staff. A continuing process is the company's manual training scheme for people who show potential and enthusiasm. He agrees there is a lack of experienced animators and rather than "hire of the more traditional tape-based post facilities have logged two or three 3D boxes in the mid of the end of their facility" which he feels is

is like a dog that hangs off a sharp chain, with no real thought for the fact that movement is not gradual and is not often more effective. They probably have a couple of capable TD animators, but no design or animation discipline to be able to pull the compositions into the overall project to make it successful. It's like "We have some

TD, other staff, we might even out on the job. DP's success approach is predominantly in the 3D area with Alex/Walton and Maps running on a combination of 3D/2D/anim. High impacts and this goes into it as it 3D/anim as an 80 split in with from the 3D side, before the 3D side. The company's animation director Russell Tappin, for over 20 years, involved himself in an amazing variety of output, from traditional animation, motion graphics and explanation to special effects CG 3D animation for feature and commercials.

His experience includes several of Pictures, a London for a feature film, creating it in to develop an expertise with motion control systems as well as developing a central eye for complex 3D layout perspective situations to his opinion, things have changed over the years.

But rather it is the way you do it achieved that has changed dramatically. "We're still creating images we would have done many years ago, but then there was a definite line to what we could look like.



Chris Kemp

remember that the fact is only part of what makes animation special, a good animator knows exactly what something looks like in their head before it happens on reality. To me, that is the skill.

Alex went to the Digital Pictures scene because in Chris Kemp, who graduated in 1971 from RMIT and went on to work as a model maker, creating scale models, sets, props and sculpture. He is also experienced in model making and creature fabrication and design. He worked as a 3D Animator on a range of television commercials and films including *Star Trek* in the City Blockbuster (1998), *Dark City* (1999), *Project X* (1999), *Highly Suspicious* (1999), *The Movie* (1999), *Project X* (1999), *Street Fighter* (Steven E. de Souza, 1994).

Another is artist and sculptor Lindsay Ross, one of the most experienced animators in Europe and Asia. With over 20 years of experience working in 3D/anim, he has worked on a range of feature films including *Philly*, *Scary Movie* and *Project X*.

Berry describes the company as a part of "the traditional comic book of television commercials and computer from work" having along with the design.

so increasing the amount of work we get involved in from the future, like in the past, our experience with the format film has been quite exciting, but it is only been in fairly small chunks. I think that only now are we able to take on larger, more demanding projects. Berry believes that "Projects like these help extend the expertise of our ability." ■

None of you can simulate something you can do it, I hope that we're not going to see a return to the early days of CG when a lot of assistance was done by people from computer rather than an background - when the lack of visualization skills led to some, terribly awful work. It's something to be



Chris Kemp

Cinemedia

Access Collection

- a feast of

world cinema



Belgarat (Belgarat) 1997



Yeni Harabi (Yeni Harabi) 1994



Pachin' (Pachin') 1997

As a member of Cinemedia's Access Collection you can have access to Australia's largest public lending film & video collection.

The Access Collection has an ongoing commitment to providing the best of world cinema. As part of our collection development policy, we have successfully secured a number of foreign film and video collections, most recently, the French and Chinese Embassy collections which we now manage.

In addition to world cinema, our collection also includes both local and overseas feature films, shorts, documentaries, animated titles, captioned titles for the hearing impaired, educational support material, and workplace training films. We also manage the National Library of Australia's film and video collection.

For more information about our services, contact us on (03) 9929 7040 or email fbhortal@cinemedia.net. Alternatively, visit our collection located at 222 Park St, 8th Melbourne.

Cinemedia

<http://www.cinemedia.net/cac/>

Access Collection



TRAVEL & FREIGHT SERVICES

**For all
film travel
and
freight
needs...
call
Stage &
Screen.**

SYDNEY OFFICE
PSA 420 Fox Studios
Australia
Driver Avenue
Moore Park
NSW 1542
Phone: (02) 5583 4344
Fax: (02) 5583 4577
Contact: Ken O'Brien
Mobile: 0411 173 604

MELBOURNE OFFICE
Suite 4
8-12 Sandflats Street
South Melbourne
VIC 3205
Phone: (03) 5482 4144
Fax: (03) 5482 8882
Contact: Tony Miles
Mobile: 0411 752 715

ANVIL FX
MICHAEL LOGAN



ANIMATRONICS MODELS PROPS

**1997-98 EMMY® AWARD NOMINEE
FOR SPECIAL VISUAL EFFECTS**

1296 Glenhurst Rd Carnegie 3163 Melbourne Australia
Phone & Fax 41 3 9571 8320
mlogan@netspace.net.au

Accounting for the Arts

Actors Animators Architects All Directors Artists
Crews Cinematographers Comedians
Composers Choreographers Costumes
Designers Editors Executives Designers
Directors Film & Television Editors
Festival Calendars Graphic Designers
Incorporated Associations
Journalists Jugglers Landscapes
Architects Mathematicians Artists and
Producers Musicians Performers
Publishers Photographers Playwrights
Film Translators and Radio Producers
Pilot Mixers Production Companies
Publishers Sculptors Sound
Technicians Singers Stand Patters
Theatre Companies Writers

**Alan Drybridge
& Co Pty Ltd**

Chartered Accountants
Tax Returns, Audits,
Accounting & Financial Advice,
Electronic Tax Lodgement

16 Hill Street
Richmond, Victoria 3121
Telephone 03 9428 3855

Script-processing programmes

By Sean Cooney

Have you asked yourself recently: Do I need a script-processing programme if you are writing scripts on a computer, then you probably do. These programmes are designed to make editing and correcting script-formatting faster and more convenient. Given if you type up a rough pen outline and have the skills to create a "story" (a lay format sheet) on your stand and word processor, when it comes to editing, the script-specific programmes really shine. Having the ability to easily move between scenes, cross-lists of scenes (which can be printed as a table of contents), and best of all, be combined with scene visualizing in colour and panning after one page length of three quickly scrolls to the scene.

The next question is which programme should one choose? If you have done any research on the subject, you will find there are a great many to choose from, each claiming to be the best programme available. In reality there is very little between most of the programmes in terms of features and price. Two of the leading programmes, both with local distribution, are FINAL DRAFT and SCRIPTWIRE. In the Macintosh environment, perhaps the de facto standard for script processors is FINAL DRAFT. (y2K will save it from most of the bells and whistles of the better word processors. Features such as background pagination, multiple windows, variable text justification, adjustable font size and style (including colour), WYSIWYG pull-down font menu, (line and field) find and replace, and so on.

Of course, all of these programmes incorporate features specifically to make writing screenplays less laborious. The idea is recognition that writing screenplays involves a great deal of formatting and page time typing of such things as Character Names, Transitions, as well as the "Name" and "Location" page formatting conventions, and Scene Headings (previously and immutably called Slug Lines in FINAL DRAFT).

When it comes to editing these script-specific programmes really shine

The technology that makes rapid re-typing and re-formatting obsolete is called Smart Type. It is well known as a means to effect "intuitive" behaviour. One of the ways it does this is by remembering the names and locations where they are entered so that the next time you re-type type then only the first letter or two need to be input in (y2K it often to type the rest for you). You need only hit the first key, but as they say in Studio City: there's nothing like Typal! attempts to interpret the formatting "logic" of screenplays. For example, as "Wilson" has possibly follows a "Scene Heading" or "Character Name" is always followed by "Dialogue". Knowing this Smart Type will automatically change the formatting to suit. It's as simple as typing the first letter of a character's name, hitting TAB, then RETURN, entering the dialogue, and so on. In the final scene where names of dialogue are perfectly formatted pages, so you can spend the time you need to write changing formatting editing in a hot again.

Similarly, since you have created your first scene heading "Smart Type-A" offers to type the scene location (INT-EXT) the time (DAY-NIGHT etc) and even remembers the location. After typing SCRIPTWIRE once, just typing (or a will be enough for the program to auto the rest thereafter. One other feature has been entered, that of the scene focal only pages. Select one (or hit TAB key) and it's done. In this way a Scene Heading can be entered with as few as four keystrokes!

FINAL DRAFT gives further Mac

intosh environments, consequently it has a professional appearance and, for those familiar with the Mac, is logical and intuitive. FINAL DRAFT seems to be well suited to platforms everywhere. This means it should be possible to develop a script on a Macintosh machine (provided it has FINAL DRAFT software installed) without converting. It is handy if your writing partner or editor has a Macintosh.

SCRIPTWIRE which shares many of these features, has been a popular product in the Windows world for a number of years, followed by the fact that it is still available in a DOS version. Like its competitor, it has a very professional word processor with add-ons. A feature of the programme is a large menu bar (called a "toolbar") that can be customized to create the user's needs. If you are not accustomed to keyboard shortcuts, you can easily add icons (called buttons) to the menu bar for virtually any software task. Included are dozens of icons like illustrated "read shots" designed to match the personalities of your characters, as well as icons for such functions like moving around the script.

In terms of appearance, SCRIPTWIRE is not quite as polished as

but its Spartan appearance will appeal to some, particularly as there is not a significant price difference.

SCRIPTWIRE has at its heart a system called ScriptPage, which performs the same set of functions as Smart Type in FINAL DRAFT. In fact, beside their proprietary names and interfaces, there is little to distinguish the two instruction sets.

One of SCRIPTWIRE's best features is the "Scene Manager" mode. With the click of button a script is entered to list the scene headings, allowing it to be re-ordered the scenes in any order. The list from these scenes (and the corresponding scene numbers) is moved automatically. There is also an option to show the first two lines of each scene.

Another great feature is the Notes menu. To add reminders, suggestions, questions and ideas to your script, just place the cursor in the text where you want the note. Hit the key combination (Ctrl + N) and type away. These notes can be printed separately, individually, or editing the script. There is also a Bookmarks feature that allows marking up text to be viewed in a separate window. Click on a bookmark and be transported to that spot in the script - very useful for editing and re-writing text.

Like its competitor, SCRIPTWIRE can also be set up for the stage play format. TV shows and a full house script format. Final Draft also has a collection of successfully screen scripts that can be used as templates, available in additional cost.

Obviously, both SCRIPTWIRE and FINAL DRAFT are designed for the USA, consequently they do have features which conform to other parts of the world will find annoying. Another programme allows the user, and the editor page size, to be calibrated in cm, offering only inches or Points, but are the plans to change that in future versions.

SCRIPTWIRE does not offer an Australian or British Dictionary, the same as properly FINAL DRAFT offers a "British English Dictionary".

by Sean



SCRIPTWIRE is available in Mac OS, Windows, and DOS versions.

Published by: Creative Ink
Local distributor: Script Library
www.scriptlibrary.com.au/~library
Telephone: (07) 5541 1111
Facsimile: (07) 5541 1111
CIN: 0140

FINAL DRAFT is available in Mac OS and Windows versions.

Published by: Screenplay Systems Inc.
Local distributor: Lita Magic
www.litamagic.com
Telephone: (06) 9991 1991
Facsimile: (06) 9991 1991
CIN: 0140 (More than 500 page)

12 **SCRIPTHWRE** script-processing program

and The script. But unfortunately it is an optional extra available from the local distributor for \$200.

Most frustrating for US Australian scripters, neither programs allow adequate modification of the elements necessary to produce a script conforming to Australian specifications. It may be only a small thing, but it is not possible in either programs to anticipate a Scene Heading so that it runs the full width of the page when the scene number (in accord with Auro video standards).

If you are intent to buy a word-processing program, you will want to be certain that it is possible to import your scripts without having to re-format them.

You better be sitting down for this bit. **SCRIPTHWRE** claims it could import scripts from other word processors (which I could not) without the loss of formatting (which I could not). The only way to import from Microsoft Office (all kind, I assume, from other earlier Microsoft word processors), without losing most of the formatting, is to use the "embeddings" but and paste method. The tech support people say that an RTF (Rich Text Format) option (that will do a better job of maintaining formatting) will be available in the next version.

FINAL DRAFT did a better job of reporting text on my computer (it is after all a later native program). They claim it is equally a flyover on a Windows machine.

SCRIPTHWRE to its credit, comes with an excellent manual written with a series of bits, a minimum of papers and a layout that quickly enables one to grasp the essential elements of the program.

Best of all, **SCRIPTHWRE** offers an excellent, nationally prompt, e-mail Tech support service for those of us outside the US. I sent them a list of questions regarding this program and received a reply the following day. Regardless, not all the answers were completely satisfactory.

Neither **FINAL DRAFT** nor **SCRIPTHWRE** is perfect. Because they are designed for, and by Americans, changing the settings to suit Australian requirements is, in both cases, difficult and ultimately unsatisfactory. Note the loss using a script writing-specific word processor is an considerable improvement on a conventional word processor. **B**

13 **weather world**

United States. And he excused about duty is a different medium is seeing how their special events, what that's like, and then coming home it is being developed for home, **Clayton's View's** the production company. They're frustrated by Universal and my deal with Universal is that I work with Jerry.

They've done **Barbers** (Andrew Hanks, 1991) and **Out of Sight** (Steven Soderbergh, 1997) and, of course **Pulp Fiction** (Quentin Tarantino, 1994).

Clayton's View's multiphase in the writer and the director—what they call in America, "the creative." He is quite supportive and then they don't come of free of the creative process.

In a lot of bigger studios it's harder to try and find a place to fit quite a creative about such a thing. Jerry I hope we can't make the movie development is a very unusual position to be in. **B**

14 **eyes wide shut**

was a magnificent document. (One was actual nightmare included) around the central idea was of a narrator lose touch between a young couple. The developments—like the rough-tune welcome of Tennessee—over a more two days.

It involves much ambiguity, using and facing of feeling, and no camera angle for me to abandon the other. When I see it there, though, are their different but equally valuable point of view. One's a honor, she's a dear old girl, and before that love affairs is linked that film has poured them through the paradoxical they suffer.

Kubrick's film of late have suggested—after his last of explainable "top subjects" up to a **Chaplin** (2001)—something of a falling back on an own resources, even to his high-grade on great. Under cover of **Schindler's List** and the longer recorded about in genre history, he has now made "Kiss Me, Kill Me"—at last, or again. **B**

© Samuel Press, "The Community of Britain," in *Introduction* (London: On Psychology, a Press, 194).

15 **a savage land**

I don't know if it's important [it is a thinking person's film, not look at it. **Chicago** (David Lean, 1929) or **Lawrence of Arabia** (David Lean, 1962) or the **Piano** (Jane Campion, 1993)—they're all thinking people's films. Is this the parent code for the films that have a film model for in a **Savage Land** is it up himself "you guess" is it just that they are all highly emotional films? But that's what I do love [] I think I work best with emotional values."

When **Kubrick** (1929) did need the script, he was not was, it's not bad. And it seems that I was very excited reading the script. I think we like it was a role a Robert Michael in a **Hungry** (Robert Michael play) that I want and took it in the opposite direction. And I'm surprised to have it described simply as a romance. It's misleading because it's not about people or events being remembered. They had to think something and getting and making. It's telling that an actor of **Kubrick's** experience found the role somewhat challenging. "My first thought was, can I do it [] or would I fuck it up. I thought probably I'd fuck it up. So I thought I should be better."

Kubrick's evocative treatment for the film is shared by all the room, from lead actors to crew, and watching my them and I despite my sympathy that it's something just do for the writing scenes. **Clayton's View's**, for example, one of the industry's most sought after and profitable "films" (The **First Assistant Director**—the **Sergeant Major** in the army, is indispensable to even the best director, is a good guess for how a film is going—if you can read him, that is. When he calls out, "Look a down", it's the tone of his voice that gives away the level of anger. His joy becomes and quiet still comes for him to miss grip on the production process itself.

Martin Scorsese—the American actor has known for his work with **Hal Hartley** (our own laureate in that way) is overwhelmed by the experience.

I'm really glad that I've had an incredible experience. The experience has all come together in the film the location, the people, and a culture we've never seen before. It's a truly beautiful kind of story and style of shooting, almost surrealistic, very

effortless look, which has a magical effect: it's very cohesive.

Then, despite the fact that **Donovan** found playing his character involved a good deal of pain. It was painful—personally confronting in some aspects of what is a kind of life and how to think it was. When how the world perceives him helps him apart, and that to deal with that pain—how his girlfriend a fellow actor. **Donovan's** unique was **Donovan's** dramatic approach.

With such new director you go through a time. I think I develop some feel—both ways. I can make myself really insecure about the process and need to know they don't expect me. That when I did less, more, or a script that wasn't it felt better, and we had a very healthy relationship. It's not probably the first film for him when we had not a single day of tension, or pressure people looking out.

The director on the set is the really unexpected **Maya Jaggi**, an Australian actress on her third career—but her first lead role. She says, "I think this would be challenging and testing. I hope that I could have the plot of some parts and I was a bit of a support when I didn't. I was that maybe I wasn't doing it properly. But I think this was the best of people's—just to make it interesting and trying physically—which was the best thing. Swimming, going up and running." (It's a bit of a relief, making after the film).

Then the next part is a scene on **Chicago**. Playing a role that is emotionally demanding can put you into a time. **Barry** had a scene in **Chicago** making it difficult to operate with the technical demands of filmmaking while in a very emotional state—so technical as anything—but it's an amazing skill to live on two planes.

But **Scorsese** seems to manage it, as he really doesn't, the scene is very good of **Michael** (his friend).

An actress you feel a thousand times and you are to experience things you wouldn't otherwise. It's always a little bit of a problem—and that is an extreme case. What this filmmaking experience (the left me with an actor and in a human being, is a sense of being released about who I am. That's what you get when you work with good actors and filmmakers. **B**



or 21 psycho

prior to the shower scene, again it would appear someone named the mirror.

Tony Perkins told me it was explicit in the original that Norman masturbates while watching Marion undress. I was not aware of this and doubt many others got it. However, in the new version it's blunter, changing the scene [so it was bluntly about making Norman the dirty-pot boy himself] up after his hands wander onto an audience identification figure.

Most surprising, however, is that while being shown to a mirror like that in the Sheriff's house (which Hitchcock then turned in a "B scene" and threw away, in order to spend 10 of the 34-day schedule on the shower), the new version takes the shower murder—to my mind comically. Two outcries of a bloody day have been inserted as well as (if I am not mistaken — it happens pretty fast) an additional dose of an eyeball. It did not take such with the single ball-copied move into the bedroom which opens the film (Hitchcock would have done it as one of technology and budget had permitted).

But it is especially in the additional scenes, then transitions of the dolly pull-back from the eye and corpse, which is also quite greatly removed (as are many of the scenes moved). And to my eyes unattractive, they must the main concern at the other scene.

Look again at the shot of Janet Leigh's third (almost certainly that of Mark Ren) this, but made double) ending for the shower scene. It had always looked not how poorly framed, it is, and I realized it was not possibly of the hand, but a full frame shot (deliberately cut of focus) of female beauty. Hitchcock told the Hayasawa (then run by a man named Bern) that he had used a boy in the shower and that therefore there was no possibility for a boy to see him. He had in fact used a woman when Janet Leigh entered on the obligatory breast cape that were used at the time. It would appear the cameras [and I'm definitely not saying out the director] believed.

Hitchcock's "legend" rather than their own eyes. And they appear also to miss the provocative shot of the body (just below the waist) — done with a rather more for the same reason.

Enough un-picking?

One obvious purpose for me was to put with a new director (production) having similar dialogues which are sometimes given in new life. How the individual director comes then to the matter, as the plot mechanisms become less important. Dialogue which was usually familiar — "Mother is not quite herself today", "You eat like a

bird" (Mar Crane from Norman), "... put her newspaper" — seemed fresh and intelligent. And a real commentary on contemporary society. Especially when one considers Joseph Stefano was a major playwright (badly as Arthur Miller) was just his last screenplay, of which they filmed the first draft. And, above all, the mastermind here that Hitchcock was demanding and was pillaged at the time for demanding to the "truly" B picture of, say, William Castle (about The Eagle the year before in the picture many people remember as the film in which the blood was not so in other ways black and what film).

I confess I did not sit through the whole film, which I would consider an audience in of a nervous, let's be sure, this is not a review. But I will return to suggest the reason Psycho the remake may not have been the success that we hoped for (despite credit to Hitchcock).

Then Marion's death, Psycho is essentially a mystery with a twist — something Hitchcock was as unattracted to "mystery", the sort of film made with the Alfred Hitchcock Presents show, then as in myth. Psycho was that by Hitchcock a color scene was and in one point he got cold first and considered re-cutting it as a special 90 minute episode. But the terrible mystery (for the Gen case was still under review) is no longer a mystery, and the surprise ending no longer surprising. Norman has been out of the door (as should I be sorry) thirty-one years. And while the script still holds, for me the freshest part of Marion and unending of poor Norman started to wear thin — especially on a "copy" concept, that is, as a commentary and consumption of post modernity.

It has been argued that the 1960s began with Psycho and it is very easy to forget that Hitchcock's main screenplay problem was it was the shower murder was not violence but nudity. The combination of the two just to mention the creative challenge of dealing with "nudity" would have suggested Robert Bloch's novel was completely inappropriate for cinematic treatment, but Hitchcock was up to the challenge.

As a 13-year-old, I saw Psycho first on my home in the Screen Theatre in Roswell, New Mexico. It was the biggest hit of my life. More so than anything ever since — the only thing that came close (especially with the id of the understanding of) was The Exorcist (William Friedkin, 1973).

The early scenes were largely devoted (as in full of already) A woman as a bar on a bed with a man in the mid-1950s just had to be heading for something terrible. And once the look of the bar (you for the purpose of show-trail, you know the way goes).

I am certain Hitchcock would have chosen to have Marion naked in the opening scene if it had been done even a decade later (63, February, 1971). The re make using the bar, but could more easily wallpaper over the sound of off-camera fucking. The most of the film could have been using psycho-logical interests, the terrible weakness of it all is inevitably, almost certainly, gone. And with a the scene of a woman naked looking not so much "a private island", but perhaps. This was really a proof, since the 1960s could the morality which Hitchcock was both exposed and decorated by.

I was much criticized in Psycho II for changing the ground rules at the end of the second act by making Mrs. Bates through the movie. I did this for one reason. Hitchcock had changed the ground rules, completely pulled the rug from under the audience by killing his leading lady at the end of the first act. Had I been asked to remake the original, regardless of whether I took the copy book approach (and we used Richard Anobile's photo book of Psycho when we were storyboarding), I would have taken my audience to the end of adjusting particularly the opening to the audience (as under post modern) moral ambiguity. It was after all Hitchcock's, not Arthur Robert Bloch's, privilege to the reader, and the date of the new picture is dated in 1998. This may not have been possible, but as in another instance of the copy book approach not serving the material thirty-one years later.

Which brings me to the bigger and, second question of copying. Apparently there are at least a half dozen producers "Miles Lane" in the world. Art experts agree they are genuine, yet in a known Leonardo did not paint them all. It is known he painted more than one, so the experts, the "fakes", all put for genuine "masterpieces". (For more material surrounding art issues, I recommend Orson Welles' F For Fake (1974)).

Psycho is not Hitchcock's masterpiece (that has not been claimed, at least in the last few years, by George Lucas and others). It is, however, one of the great works of cinema and arguably the twentieth century's *Unforgotten*. It is a caution for art as does to copy the great masters — and put the show example apparently art begins as capable of looking out only the experts — but the idea of Ripley De Hay is actually expanded the concept of Modigliani and others (as amazing copying works, but justifying "positive" works at the right of).

That Psycho is another work of study (perhaps) perhaps for as devoted, not a forgery. It is a master-making master, created by a master to a boundary revival. However, as a quantity somewhat as a new production of anything from Shakespeare to Shakespeare to put some sort of new spin on the material (or not always for the best). Broadway's changed (and Tony Perkins' close personal family Stephen Kaufman has said that the great thing about cinema (as opposed to theatre) is its "permanence". Which, he points out, is also in facting (so that it can never be improved).

So we now have two Psychos and several sequels. I doubt scholars of future millennia will be terribly confused, but Gen X has been too long something that's not been done before, taking post modernism to new heights (or depths depending on your perspective). For my part, let's hope this will not be the transcendent run from here but become. ☹

SOUND

MIXING AND POST PRODUCTION



HARRISON SERIES 12
AUTOMATED CONSOLE

DIGITAL OPTICAL SOUND NEGATIVES
SPECIALISED SCREENING FACILITIES
EDITING ROOM AND CLIENT OFFICE

At Atlab, we know that sound is the vital ingredient.

So, with nearly 30 years of knowledge behind us, we're more sure we have designed the industry's foremost environment to allow you to achieve the ultimate sound experience.

Offering the most technically superior automated mixing console in Australia and a total audio environment promoting maximum creativity and efficiency, Atlab is the force to be reckoned with - locally, nationally and internationally.



THE ATLAB GROUP • sydney • melbourne • gold coast • auckland nz

Phone 41-2-6996 6100 Website www.atlab.com.au

ELEGANT ELEVEN

A panel of 12 MSAs separately has rated a selection of the listed volumes on a scale of 2 to 10 (the latter being the optimum rating for health means and years).



THE DIRTY DOZEN

BULWORTH Warren Beatty	10	5	5	5	4	10	-	5	7	9	-	7.5
CUBE Wesley Snipes	7	-	7	-	4	6	5	6	6	6	7	6.2
BEAR CLAW Chris O'Donnell	-	2	2	1	5	2	0	2	5	5	-	1
GIRLS NIGHT Rick Harvey	-	7	7	5	7	7	5	4	7	5	6	5.5
HIGH ART Lisa Kudrow	6	-	4	6	7	6	6	6	7	5	-	6.5
HURLY HURLY Anthony Quinn	5	-	7	6	4	7	-	1	7	1	-	5.1
MEET JOE BLACK Marilyn Sotelo	5	6	2	-	5	6	5	5	2	5	6	4.1
PLEASANTVILLE Gary Ross	6	7	-	4	7	7	-	5	6	6	6	6.6
RUSHMORE Wes Anderson	5	-	5	6	7	7	7	10	5	5	6	7.1
SHAKESPEARE IN LOVE John Madden	5	7	5	7	5	7	5	7	7	5	7	7.7
A SIMPLE PLAN Scott Bailey	5	-	7	6	7	7	5	6	7	6	7	7.4
THE THIN RED LINE Terrence Malick	10	5	-	5	6	6	7	5	7	5	7	7.6

[illegible]

SPOTLIGHT: Australia and the Normandy Cemetery

The Austin film industry has had a bad run with the popular, but American genre, the comedy picture. While we have had a few dark comedies (i.e., *Stoney Burke* [Kris Kristofferson, 1990], *Beethoven's 2nd* [Judd Hirsch, 1994], *The Adventures of Pinocchio*, *Quest for the Dragon* [Stephen Elliott, 1994]—to be more recent ones, even *Darkly Darkly* [1994] and *Bill Bennett* [1994] *Good On the Way* [1995], *The Jays* [Beverly Woods, 1996]). We don't have a article on our most famous

last of film types. Post studies include *Ménil de Love* (Kari, Barcelona, 1994), *At Men de Love* (Edward Lee, 1993), and in a lesser degree, *Getting the Enemy* (Gigam Simpson/Huberman, 1994). Already this year, we've had new movies: *Love-Glamour* (Chen Chong, 1995) and *Platinum Heat* (Jung, 1995). How many, again, but Hong's name was first in the critics

This is understandable with Oneir Cluster (see above) which is for all business purposes a large and anonymous firm with no romantic spark at all. The

module is available, the script labeled, the action and the file as below:

And while Paperback Store is getting paid as best a service, it's not as deserving, or least informed, as the already-mentioned community one-side marketplaces. Instead, Paperback Store and some very bad good-looking-for service.

Maybe we should just learn our lesson and leave the drumming to those who do it best, while we stick to what we do best. TM



INTO THE TOTAL DIGITAL ERA

SMPTe '99 CONFERENCE AND EXHIBITION
SYDNEY EXHIBITION CENTRE, DARLING HARBOUR
SYDNEY, AUSTRALIA 13 - 16 JULY 1999

Contact Expertise Events, PO Box 547, Manly NSW 1655, Australia

Phone: + 61 2 9977 8888 Fax: + 61 2 9977 8336 Website: www.expertiseevents.com.au

FREEBACK NOW ON: +61 2 9977 8336

E-mail: smpete99@bigpond.com or

- ☐ I would like to know more about exhibiting, please contact me with further details
- ☐ I would like to attend the exhibition and/or conference, please send me the relevant information

Name:

Position:

Company:

Address:

Postcode: Country:

Telephone:

Facsimile: Email:

Website:

When will the magic end?

Today's films...let artists tell stories

with magic. Enhancing what is real,

Creating what only can be imagined.

And projecting their visions with a power

no other medium can match.

Tomorrow's films...will let artists'

imaginations reach further into the future.

Because at Kodak...

the Magic never ends.

Today's films have a unique and incomparable ability to dig beneath the surface and reveal people's souls. They capture more resolution, more shocking contrast and more subtle details. Film is infinitely manipulative and pliable with endless gateways for digital post. Today's films let artists tell stories with magic. Tomorrow's films will let artists' imaginations reach further into the future. Because at Kodak...the magic never ends.

Kodak: The Filmmaker's Film Maker.

© 2004 Kodak Company. 100.

For further information please telephone

1800 337 935 or (03) 9353 2561

<http://www.kodak.com/go/magic>



Official Partner